Advanced Dungeons & Dragons

Ravenloft

House of Strahd

HOUSE OF STRAHD

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INTRODUCTION

I am the Ancient. My beginnings are lost in the darkness of the past. I am not dead. Nor am I alive. I am undead, forever.

—Count Von Zarovich

This adventure was originally published under the title *Ravenloft* for the original edition AD&D® game. The tremendous success of the adventure prompted TSR, Inc. to design an entire campaign setting for fantasy horror, entitled RAVENLOFT®, *Realm of Terror.*

The second edition of the AD&D game and the *Realm of Terror* boxed set changed many of the rules formerly used to play this adventure. TSR, Inc. is now proud to reintroduce the original *Ravenloft* adventure, updated for the AD&D 2nd edition game and for the *Realm of Terror* boxed set.

This adventure is designed for four to six characters at the 11th–13th level of experience. This corresponds to the current level of power held by the vampire Strahd Von Zarovich. The adventure can also be played by a party of four to six characters at the 6th–8th level of experience. This follows the original form of the adventure, but it is more accurately rated (the old one was rated for six to eight characters at 5th–7th level).

Throughout the adventure, you will notice gray-screened sections labeled "Original." These are instructions that show how to modify an encounter or setting to reflect the original design intended for lower-level characters.

Skim through this adventure before playing it. Read the *Monstrous Compendium*™ entry on vampires. Be sure to familiarize yourself with the abilities and spells of the vampire Strahd Von Zarovich as described in the RAVENLOFT boxed set. His original powers are described herein, modified to reflect the AD&D 2nd edition game and the rules in the RAVENLOFT boxed set. His hit points, Armor Class, and spells have all been adjusted.

Beware!

It is possible for an entire party of characters to be wiped out by this adventure. If Strahd is played cruelly and shows no mercy, he can *easily* destroy them.

It is the task of the DUNGEON MASTER™ (DM™) to see that the players have at least a fair chance of success. There are many things in this adventure that are left to the DM's discretion. Don't always choose the nastiest possibility; the adventure won't be any fun for the players if they feel that the odds are stacked against their characters.

If the PCs ever force Strahd to 0 hit points or trigger his *contingency* spell, Strahd gives up his schemes. He decides at that point that the PCs are too tough—he chooses to let them go and lies low for a decade or two.

Plot Summary

The PCs find themselves trapped in the domain of Barovia by a ring of poisonous mists. To escape, they must defeat the vampire-wizard Strahd Von Zarovich. The vampire's ultimate goal varies, depending upon a Vistani card reading.

In the village, the PCs meet Ireena Kolyana, the reincarnation of Tatyana, a woman Strahd desired but who spurned him. The PCs may encounter Madame Eva, a Vistani woman who reveals many things in a card reading.

In Strahd's castle, the PCs wander about, trying to find and destroy Strahd. He wages guerilla-style warfare upon the party while trying to achieve his own goal.

If the PCs ever force Strahd to 0 hit points, he takes gaseous form and the characters are considered victorious. They are allowed to leave Barovia. Alternatively, the DM can choose to play this to the bitter end. In this case, the PCs must drive a stake through Strahd's heart, destroying him in the traditional manner of vampire slayers. This is a much more difficult scenario and is not recommended.

Once Strahd has been defeated, his brother's spirit appears and takes Ireena/Tatyana away with him. The vampire lies dormant for a decade or two before emerging again.

Count Strahd Von Zarovich

16th-Level Necromancer, Lawful Evil

STRENGTH:	18/00
DEXTERITY:	16
CONSTITUTION:	17
INTELLIGENCE:	18
WISDOM:	17
CHARISMA:	16
ARMOR CLASS:	1 (–1 with cloak)
MOVEMENT:	12, Fl 18 (C)
LEVEL/HIT DICE:	16/11+1
HIT POINTS:	55
THAC0:	11 (8 with weapon)
# ATTACKS:	1
DAMAGE/ATTACK:	1d6+4, +6 with weapon
MAGIC RESISTANCE:	Nil
SIZE:	M (6′ 1″ tall)

Special Attacks: Energy drain (2 levels); *charm person* gaze (–3 penalty to save); *shapechange* (wolf or bat); summon rats, wolves, or bats; *spider climb*; close or open any door in the castle at will.

Special Defenses: Hit only by +2 or better weapons; half damage from electricity or cold; *gaseous form*; immune to *sleep, charm, hold,* mind-affecting spells; regenerate 3 hp/round; immune to garlic & mirrors; can withstand 10 rounds of sunlight; *contingency* spell: *teleports* if exposed to dangerous sunlight.

Vulnerabilities: Holy symbols (presented with conviction); more than 10 rounds of sunlight (1 round from Sergei's *Sunsword*); 1d6+1 damage from holy water; 14 points damage/round in running water.

Saving Throws:
(Parentheses indicate effects of his cloak)

Paralyzation, Poison, Death Magic	7 (5)
Rod, Staff, Wand	5 (3)
Petrification or Polymorph	7 (5)
Breath Weapon	8 (6)
Spell	6 (4)
Necromantic spells	5 (3)

Spells Available: Add these spells to Strahd's spellbook as detailed in the RAVENLOFT® boxed set.

Player's Handbook: *Cantrip**

Tome of Magic: *Conjure spell component, past life, far reaching I, mask of death*, summon lycanthrope, Von Gasik's refusal, Bloodstone's spectral steed*, suffocate*, Abi-Dalzim's horrid wilting**

Forbidden Lore boxed set: *Strahd's baneful attractor, augment undead*, ground fog, corpse whisper*, eyes of the undead*, mimic mortal*, rain of terror, suppress lycanthropy, Strahd's malefic meld*, misty summons, Strahd's frightful joining**

Spells Memorized:

1st Level: *Cantrip*, hold portal, magic missile, protection from good, sleep, unseen servant*

2nd Level: *Invisibility, locate object, mirror image, ESP, spectral hand*, Strahd's baneful attractor*

3rd Level: *Lightning bolt, hold person, suggestion, vampiric touch*, dispel magic, augment undead**

4th Level: *Dimension door, enervation*, polymorph other, mask of death*, ice storm, solid fog*

5th Level: *Animate dead*, distance distortion, magic jar*, Von Gasik's refusal, telekinesis, wall of stone*

6th Level: *Flesh to stone, stone to flesh, death spell*, invisible stalker, anti-magic shell*

7th Level: *Finger of death*, spell turning, delayed blast fireball*

8th Level: *Symbol, Abi-Dalzim's horrid wilting**

* Necromantic spells; targets suffer –1 penalty to saving throws.

Equipment: Bloodstone amulet, which is an *amulet of proof against detection and location; cloak of protection +2;* and a *ring of fire resistance* (on his left hand). He has a *crystal ball* in the treasury (room 41), which he uses to track the PCs.

Count Strahd Von Zarovich

10th-Level Necromancer, Lawful Evil
(Original)

STRENGTH:	18/76
DEXTERITY:	16
CONSTITUTION:	17
INTELLIGENCE:	18
WISDOM:	17
CHARISMA:	16
ARMOR CLASS:	1
MOVEMENT:	12, Fl 18 (C)
LEVEL/HIT DICE:	10/8+3
HIT POINTS:	42
THAC0:	13 (11 with weapon)
# ATTACKS:	1
DAMAGE/ATTACK:	1d6+4, +4 with weapon
MAGIC RESISTANCE:	Nil
SIZE:	M (6' 1" tall)

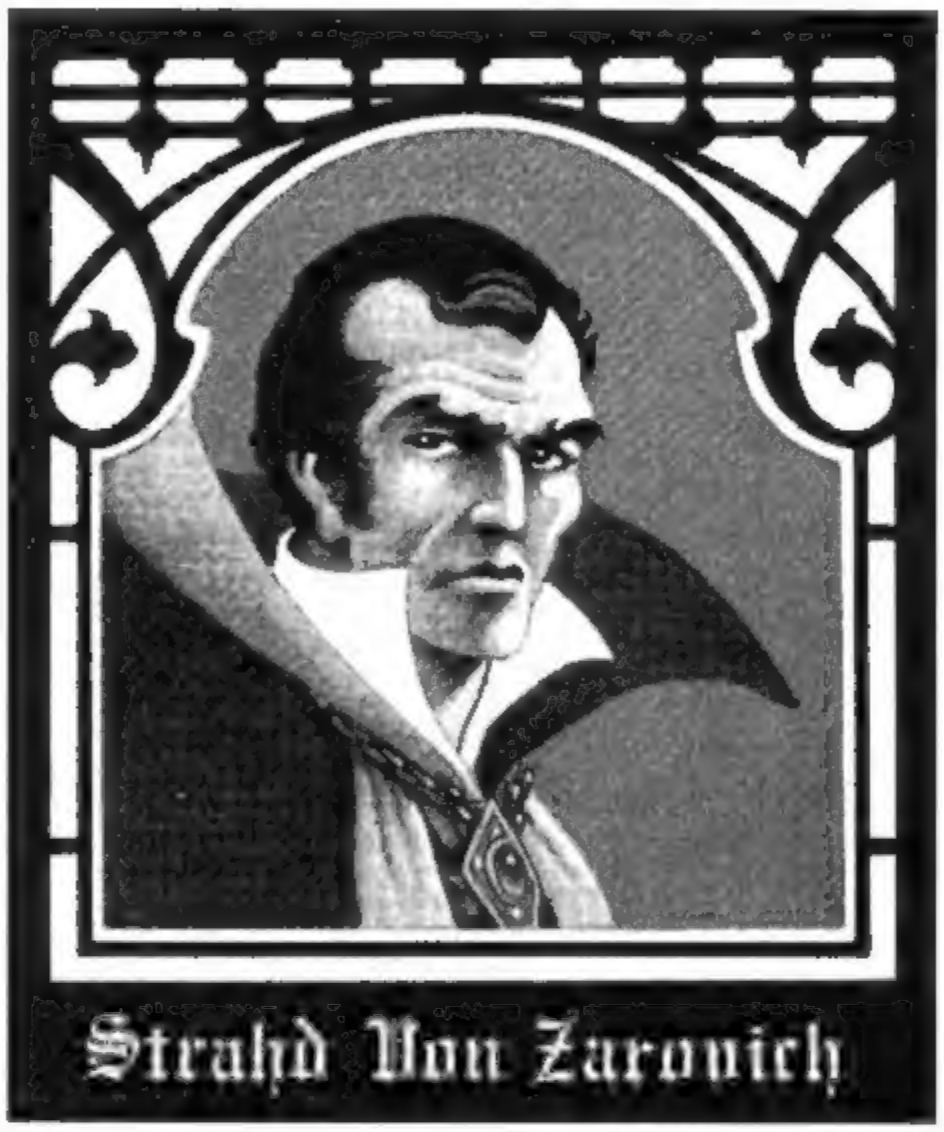
Special Attacks: Energy drain (2 levels); *charm person* gaze (–2 penalty to saves), *shapechange* (wolf or bat); summon rats, wolves or bats; *spider climb;* open or close any door in the castle at will.

Special Defenses: Hit only by +1 or better weapons; half damage from electricity or cold; *gaseous form*, immune to *sleep, charm, hold,* and mind-affecting spells; regenerate 3 hp/round.

Vulnerabilities: Holy symbols (presented with conviction); one round of sunlight; garlic; mirrors; 1d6+1 damage from holy water; 14 points damage/round in running water; cannot enter a home without an invitation.

Saving Throws:

Paralyzation, Poison, Death Magic	8
Rod, Staff, Wand	9
Petrification or Polymorph	11
Breath Weapon	12
Spell	10
Necromantic spells	9



Spells Memorized:

1st Level: *Cantrip*, hold portal, magic missile, protection from good, sleep*
2nd Level: *Invisibility, locate object, mirror image, ESP, spectral hand**
3rd Level: *Fireball, gust of wind, suggestion, vampiric touch**
4th Level: *Dimension door, enervation*, polymorph other*
5th Level: *Animate dead*, distance distortion, magic jar**

* Necromantic spells; targets suffer –1 penalty to saving throws.

Equipment: Strahd carries only one magical item: his bloodstone amulet. This is an *amulet of proof against detection and location.* However, he is quite willing to use the magical items in the castle or those taken from PCs.

Playing Strahd Von Zarovich

The spells listed as memorized by Strahd are only recommendations. Feel free to change them to better suit the situation. When playing Strahd, it is important to keep a few things in mind:

- **Strahd lies in a coma during the day.** He cannot act while the sun is up. Pay close attention to the time of day during this adventure. Strahd cannot begin his attacks until after he has awakened at sundown.

- **Strahd chooses when to attack.** Strahd is a genius; play him as one. Whenever he is aware of the PCs' positions, he is allowed to make an attack in any manner he wishes. His attacks should be timed to be most advantageous to him. To do that, Strahd must move around during the adventure. However, he can always be found in the place determined in "Fortunes of Ravenloft" (see pages 7–13). It is your responsibility to see that the vampire uses his abilities to his greatest advantage.

- **Strahd knows when to withdraw.** The vampire knows when he is in over his head. If he is losing a battle, he turns gaseous, polymorphs into a wolf or bat, and/or summons other creatures to guard his retreat.

- **Strahd's attacks depend upon his goals.** There is a reason why Strahd lured the PCs into his little kingdom. This reason is determined in "Fortunes of Ravenloft." Strahd's plans for achieving his goal are listed together with his goals.

- **Strahd is far more interested in scaring the PCs than killing them.** The vampire prefers to play cat and mouse with the party. He could easily use his full powers and probably destroy the party. However, he enjoys taunting his victims. This is a critical weakness that gives the PCs a fighting chance to defeat him.

- **Strahd can enter any building without an invitation.** There are two exceptions: the Burgomaster's home and the temple.

Strahd has a variety of spies and servants outside his castle. They report to him three times each day (two hours before dawn, just after dusk, and at midnight). There is a 50% chance that Strahd knows the PCs' location at these times. If Strahd knows their location, he attacks them—wherever they are—within two hours.

Strahd chooses the method of his attacks carefully. He can attack in any of the following ways, but only once during the adventure.

1. Strahd personally attacks a single PC for no more than 5 rounds, then leaves.

2. Strahd calls 10–15 Strahd zombies to attack the party. All of the zombies attack at the same instant, in the same place.

3. Strahd calls 3–12 worg wolves to attack the party. All of the wolves must attack at the same time, in the same place.

Once the PCs enter Castle Ravenloft, the vampire always knows where they are, and he can attack at any time and in any fashion. However, he must allow at least half an hour (30 rounds) between such attacks. This does not prevent him from summoning creatures to engage the PCs while he makes his escape.

He has a variety of creatures at this beck and call for such attacks. These attacks take the place of the random encounter tables listed in the original adventure. Strahd cannot summon or move monsters or encounters that are placed in a specific room or location.

Strahd's Opportunities: Throughout the adventure, there are sections labeled "Strahd's Opportunity." This is a recommended tactic that the vampire can use in specific places. It does *not* mean that Strahd will attack here. In fact, Strahd should take advantage of only a few of these opportunities.

II: FORTUNES OF RAVENLOFT

This chapter details an imitation gypsy card reading that takes place when the PCs find the gypsy camp and Madame Eva. It does not resemble any real fortunetelling process. "Fortunes of Ravenloft" determines Strahd's goals and the placement of important treasures. This card reading adds a great deal of flavor to the game and makes this adventure different when you play it again.

Read this section carefully before the reading. Familiarize yourself with the Revelation cards so you can recognize them as they are laid.

Before play begins, the DM chooses Strahd's goal and where the important treasures are placed. If the PCs have their fortunes read at the Vistani camp, play this card reading. For Strahd's goal and treasure placement, substitute the results of this reading for those determined prior to the game. Write down the results of the card reading so the information is handy. The DM is permitted to stack the deck if a particular plot line is desired.

The card reading can be done three different ways—with a short deck, with a regular card deck, or with the Tarokka deck from the *Forbidden Lore* boxed set. The results are similar in any case. Regardless of which deck is used, Madame Eva refers to it as the Tarokka deck. As she begins, read the following screened text aloud.

> Madame Eva's age-worn voice intones, "The stars say *five* is the number of this day. One for the warrior's courage, one for the priest's purity, one for the rogue's cunning, one for the wizard's power. The last is for the son of darkness. Select those among you to read the Tarokka."

If possible, the characters should select one member for each character class. Subclasses are acceptable; for example, a ranger or paladin can draw as the warrior if desired. Multiclass or dual-class characters can draw for both or either of their classes. Madame Eva draws the darklord's cards.

Note: The location of the treasure indicated for each character class is determined by the room number listed with the Revelation card interpretation. Ignore the Revelation cards when interpreting Strahd's cards. Instead, refer to the section "Strahd's Variable Goal." Do not read from the Aspect Table for Strahd's cards.

Ordinary Deck of Cards

Madame Eva's fortunetelling can be done with a normal deck of playing cards. Have one handy before the game begins. Decide whether to use the short deck or full deck option.

Short Deck

In the original *Ravenloft* adventure, the fortune telling was done in this manner. It is fast and simple. The DM doesn't have to improvise, but it requires a bit of preparation.

From a regular deck of cards, set aside all 2, 4, 6, 8, 9, and joker cards. The remaining 32 cards form the short deck. Spread the cards out face down before the players. Have each of them select one card at random, laying it before them face down *without* looking at it. If the deck is stacked, Madame Eva will simply flip over the cards one at a time. The Vistani fortuneteller selects the last card.

As each card is revealed, read the following:

1. The passage provided on the card for the appropriate character class, pictured on page 8.

2. The appropriate entry from the Normal Deck Revelation Cards Table on page 9. The treasure indicated by the character class of the PC is hidden in the room whose number is shown in parentheses. Write these numbers down.

3. The entry on the Aspect Table appropriate to the suit of the card (page 12).

Full Deck

This method takes longer to play and challenges the DM more than the short deck version. However, it requires less preparation.

An entire deck of regular playing cards is used (take out the jokers and any blanks). The cards not used in the short deck version have no bearing on the game. Only the Revelation cards have any real meaning, but all cards have a mysterious passage to read.

Madame Eva will insist that each character at least touch the deck, if not actually shuffle it or cut it. If the deck has been stacked, allow the players only to touch the deck.

Cards are then laid out face up, one in front of each player and one in front of the DM. When everyone has a single card, Madame Eva lays a second card that overlaps but does not cover up the first. Continue this process until each player has at least one Revelation card (3, 5, 7, 10, J, Q, K, A). Be sure to finish dealing so that each player and the DM have exactly the same number of cards. A contingency is provided below should the entire deck be dealt and a player have no Revelation cards.

Now Madame Eva begins the interpretation. To keep the characters guessing, each card has an obscure phrase associated with it. Madame Eva starts with the first card laid and reads through a player's entire hand. As she points to each card, read the appropriate passage. At the first Revelation card, read the following:

1. The appropriate character class text (below).
2. The text from the Normal Deck Revelation Cards Table (page 9). The treasure indicated by the character class of the PC will be hidden in the room whose number is shown in parentheses.
3. The appropriate entry from the Aspect Table (page 12) matching the suit of the revealed card.

For any subsequent Revelation cards, merely say, "This card has been eclipsed."

If a player has no Revelation cards, Madame Eva says, "The cards refuse to reveal anything to you."

Priest's Card: Determines where the *Holy Symbol of Ravenkind* is hidden. The holy symbol is described in the *Realm of Terror* boxed set. The sunlight from the holy symbol paralyzes Strahd instantly, as if he were a fledgling vampire. Read the following text for the priest's Revelation card.

This card is a symbol of a great power. It tells of a powerful force for good and protection against the forces of darkness.

Wizard's Card: Determines where the *Tome of Strahd* is hidden. Read the following text for the wizard's Revelation card.

This card tells of history. Knowledge of the ancient may help you understand a foe.

Rogue's Card: Determines where Strahd Von Zarovich himself can always be found. Read the following text for the rogue's Revelation card.

This is the object of your search! Ah! I see darkness and evil behind this card! It is a powerful man whose enemy is light and whose powers are beyond mortality!

Warrior's Card: Determines where Sergei's *Sunsword* hilt is hidden. The *Sunsword* is a standard *sun blade* as described in the *DMG*. The sunlight of this blade has the power to instantly paralyze Strahd as if he were a fledgling vampire. Read the following text for the warrior's Revelation card.

This card is good for you. It is a card of power and strength—the victor's card. It tells of a weapon of light, a weapon with a vengeance.

Darklord's Card: Determines Strahd's goal. Read the following for Strahd's Revelation card.

And here is the root card. Out of darkness and chaos, this card finds the reason and foundation for darkness and chaos. This card shows the purpose of all things. It is the key to life and death and else beyond.

Normal Deck Revelation Cards

Read only the *italicized* text to the players.

Card **Interpretation**

2 *Two cannot succeed. There must be more.*

3 **Revelation!**
The Study (37)
I see a place of tranquility, a harbor for the mighty and powerful. It is in a place of wisdom, warmth, and despair. Great secrets are there.
The object is on the mantlepiece, just under the portrait of the woman. If Strahd is here, he is relaxing in the overstuffed chair, staring into a blazing fire.

4 *This card represents the four corners of a square, like the four corners of a castle wall.*

5 **Revelation!**
Treasure Room (41)
Seek a carefully hidden place of great worldly wealth. I see a blazing fire protecting this place.
The object is set prominently atop the other treasures in the room. If Strahd is here, he is counting his ill-gotten gains.

6 *The hex is the sign of the Vistani. Heed their words.*

7 **Revelation!**
Chapel (15)
Search amid the ruins in a place of supplication.
The object is on the altar, brightly illuminated by a shaft of light from the ceiling. If Strahd is here, he stands in the center of the room, a dark shape in the vast hall.

8 *The number of the compass and the winds. It points everywhere and nowhere. There is danger of losing your way.*

9 *Three times three, the sign of the wizard. Powerful magic lies ahead.*

Card **Interpretation**

10 **Revelation!**
High Tower (60)
This is the high card—it points to a place of dizzying heights. The road winds ever upward and evil awaits you!
The object is in a locked iron chest. If Strahd is here, he is at the window, looking over his lands.

Jack **Revelation!**
Crypt of Sergei Von Zarovich (85)
Go to the fallen prince of old. The brother of dark is light, and he rests in this place.
The object is lying across Sergei's chest. If Strahd is here, he lies across the marble slab, weeping.

Queen **Revelation!**
Crypt of Queen Ravenovia (88)
Find the queen, she who is the mother of darkness.
The object is lying on top of Queen Ravenovia's coffin. If Strahd is here, he is in a frenzy of rage and despair.

King **Revelation!**
King's Audience Hall (25)
Seek the King's throne.
The object is lying across the dais behind the throne. If Strahd is here, he is sitting on the throne.

Ace **Revelation!**
Crypt of Strahd Von Zarovich (86)
This is a very bad sign. This is the very heart of darkness: his home, his source. It is his center and his life. It is the one place to which he must return.
The object lies in the corner. If Strahd is here, he is in his coffin, ready to attack at the first sign of someone opening the lid.

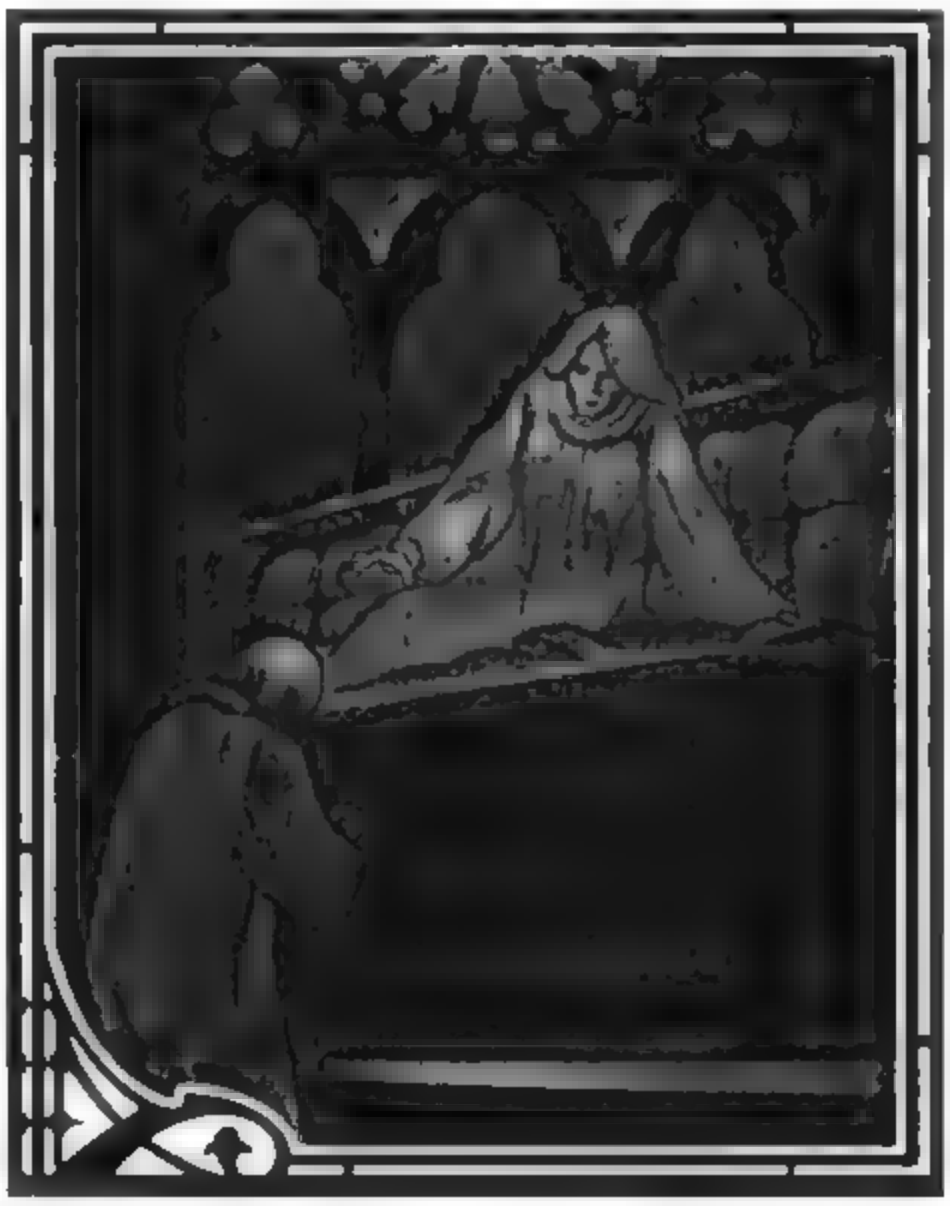
Tarokka Card Deck

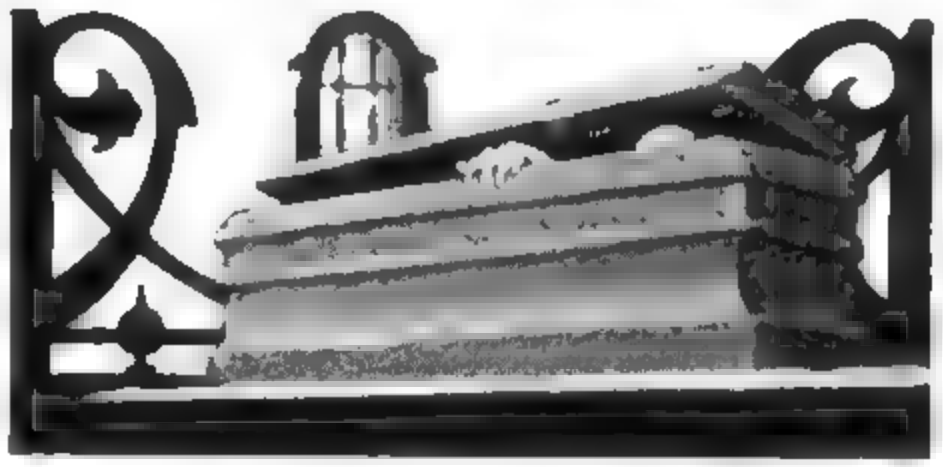
The alternate method of conducting the "Fortunes of Ravenloft" is to use the Tarokka deck from the *Forbidden Lore* boxed set. This is a set of Vistani fortunetelling cards. The result of using the Tarokka deck is no different from a normal deck of cards, but it adds flavor and atmosphere to the event.

The entire deck of cards is used. Many of the cards are meaningless to the adventure, although there is something to read for each one. Only the crown cards of the high deck have meaning. The deal of the cards is exactly the same as for the full normal deck

First, Madame Eva sorts through the deck, pulls out the four master cards (Warrior, Rogue, Priest, Wizard), and gives them to the appropriate PCs. She tells each PC to lay the card on the table before him; it is his *focus*

Madame Eva will insist that each character at least touch the deck, if not actually shuffle it or cut





it. If the deck has been stacked, allow the players only to touch the deck.

Lay out cards, face up, one in front of each player and one in front of the DM. Repeat this process, laying subsequent cards overlapping but not obscuring the previous card, until each player has at least one crown card. Be sure to finish off the row so that each player and the DM have exactly the same number of cards before them. The DM should casually lay the cards as if this is the required number of rows.

Now Madame Eva begins the interpretation. To keep the characters guessing, each card has an obscure phrase associated with it. Madame Eva starts with the first card laid and reads through a player's entire hand. As she points to each card, the appropriate passage is read. For the first crown card, read the following:

1. The appropriate character class text (page 8)

2. The text from the Tarokka Deck Revelation Table (page 11) The treasure indicated by the character class of the PC will be hidden in the room whose number is shown in parentheses.

3. The appropriate entry from the Aspect Table (page 12) matching the suit of the revealed card.

For any subsequent crown cards that come up, merely say, "This card has been eclipsed."

To shorten this process, read only the crown card phrases and a few of the other cards. If a player has no crown cards, Madame Eva says, "The cards refuse to reveal anything to you."

Tarokka Deck Revelation Cards

Read only the *italicized* text to the players.

Crown Card	Interpretation
Artifact	Treasure Room (41) *Seek a carefully hidden place of great worldly wealth. I see a blazing fire protecting the place* The object is set prominently atop the other treasures in the room. If Strahd is here, he is counting his ill-gotten gains.
Esper	The Study (37) *I see a place of tranquility, a harbor for the mighty and powerful. It is in a place of wisdom, warmth, and despair. Great secrets are there* The object is on the mantlepiece, just under the portrait of the woman. If Strahd is here, he is relaxing in the overstuffed chair, staring into a blazing fire
Darklord or Beast	Strahd Von Zarovich's Crypt (86) *This is a very bad sign. This is the very heart of darkness: his home, his source. It is his center and his life. It is the one place to which he must return* The object is in a corner of the room. If Strahd is here, he is in his coffin, ready to attack at the first sign of someone opening the lid
Donjon or Hangman	High Tower (60) *This is the highest card and points to a place of dizzying heights. The road winds ever upward and evil awaits you!* The object is in a locked iron chest. If Strahd is here, he is at the window, looking over his lands.
Ghost or Mists	Crypt of Sergei (85) *Go to the fallen prince of old. The brother of dark is light, and he rests in this place* The object is lying across Sergei's chest. If Strahd is here, he is slumped across the marble slab, weeping
Innocent or Broken One	Chapel (15) *Search amid the ruins in a place of supplication, where the pure at heart commune* The object is on the altar, brightly illuminated by a shaft of light from the ceiling. If Strahd is here, he stands in the center of the room, a dark shape in the vast hall
Marionette or Horseman	King's Audience Hall (25) *See the crown and not the strings of his advisors. Seek the King's throne* The object lies across the dais behind the throne. If Strahd is here, he is sitting on the throne.
Raven or Temptress	Crypt of Queen Ravenovia (88) *Find the mother's place, she who is named for the Raven* The object is lying on top of Queen Ravenovia's coffin. If Strahd is here, he is in a frenzy of rage and despair.

Tarokka Deck, Other Cards

Card	Interpretation
1	*One hero alone cannot prevail.*
2	*Purity of heart leads to revelation.*
3	*Three is the sign of magic.*
4	*This is a sign of the past. You have crossed paths with this card before.*
5	*The fingers of the hand number five, keeping this card at bay*
6	*He stands aside and will not interfere.*
7	*This is a false card and must be ignored.*
8	*Avoid her, for she will ask more than you can give.*
9	*Evil holds sway in this place.*

Aspect Results

The aspect of a card reveals the influence of the past. Some influences are good, fighting off the evil of Strahd. Others are bad, making him more powerful. The bonuses and penalties revealed by the aspect apply to the places described in the Revelations tables.

The suit of the *first card drawn* determines the aspect of the place where the treasures are hidden. If using the Tarokka deck, you may need to refer to the second or third card laid if the first cards are from the crown deck. If all the cards laid for a player are crown cards, there is no aspect or influence in that place.

Normal and Tarokka Decks: Aspects

Read only the *italicized* text to the players.

Suit	Combat Modifiers
Hearts/ Glyphs	PCs gain a +4 bonus to all saving throws, attempts to turn undead, and fear and horror checks. With the castle's natural penalty of –2, the result is a +2 bonus. *There is a very good influence here. While you are there, the powers of Good will aid you.*
Diamonds/ Coins	The PCs gain a +2 bonus to THAC0 and damage. *Gems and coins buy weapons and armor. Your swords shall be diamond-sharp here.*
Clubs/ Swords	PCs suffer –2 penalties to THAC0 and damage. All attacks cause at least 1 point of damage. *Your swords and clubs will act only reluctantly.*
Spades/ Stars	PCs suffer a –2 penalty to all saving throws, attempts to turn undead, and fear and horror checks. With the sinkhole-of-evil effect, it is a –4 penalty. *A dark shadow of evil is cast over that place. You fight under its influence here.*

Strahd's Variable Goal

The vampire's primary goal is always to possess Tatyana. He believes that Ireena Kolyana is the reincarnation of his beloved Tatyana. His first goal is to make her his vampire bride. So far, he has only been toying with Ireena and her family. With the appearance of the PCs, he intensifies his efforts.

Madame Eva deals herself a hand during the card reading; this determines the vampire's goal. This is a secondary goal to possessing Ireena Kolyana. Use the table below to interpret Strahd's cards. Read only the *Italicized* text to the PCs.

Strahd seeks to escape Ravenloft.
NORMAL DECK: 3 or 5
TAROKKA DECK: Mists, Horseman, Marionette

Not yet, but soon, one who appears to be your friend will become your enemy

Strahd will try to be alone with a *charmed* PC. When this happens, Strahd casts a *magic jar* spell on the PC, taking over his body. The spell operates as detailed in the *Player's Handbook*. Strahd will try to convince the party that he has found a way out of Barovia. Strahd can, after all, lift the mists around the village.

This is Strahd's newest attempt to escape the demiplane of dread. He is doomed to fail, since the mists will never let him leave his domain. When Strahd discovers this, he will attempt to kill all the PCs in a fit of rage.

Strahd wants to make a magical *sphere of darkness*.
NORMAL DECK: 7 or 10
TAROKKA DECK: Raven, Temptress, Artifact

This card tells of a tool of evil. Darkness surrounds and protects this tool, giving comfort to black hearts and protection from good

Strahd is trying to assemble a magical item that casts a continuous sphere of darkness. Such an item would greatly extend the possible range of his travels. Over the centuries, he has gathered the pieces of the sphere one by one. Now he is missing only one piece: a black opal. Strahd mistakenly believes that one of the PCs has a black opal stone. Strahd will use his natural *charm person* abilities to charm lone PCs. Strahd will send the charmed PCs back to the party, asking, "Do you have the black opal?" When Strahd discovers that none of the PCs have a black opal, he will attempt to destroy them.

Strahd wants to win the love of Ireena Kolyana (Tatyana).
NORMAL DECK: Jack or Queen
TAROKKA DECK: Esper, Ghost, Innocent, Darklord

The darkness loves a light and desires it. Great but subtle plans are in motion about you—plans that the dead may find warmth from the living

Strahd will attempt to *charm* all of the PCs and make them attack Ireena. When they attack, Strahd will swoop down and save her. Strahd hopes that the rescue will turn Ireena's heart to him. He wants Ireena to love him willingly rather than by force. Only if this fails will he attempt to turn her into a vampire.

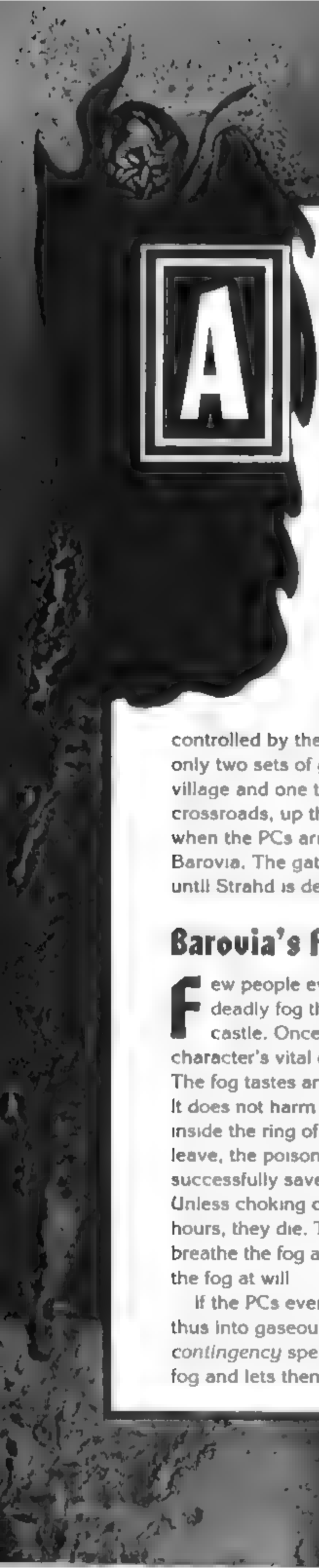
His plot will fail, as Ireena will never love him, even if he rescues her. When this becomes apparent, Strahd will attempt to turn Ireena into a vampire by draining her life force. The two of them then try to kill the PCs.

Strahd wants the Sunsword.
NORMAL DECK: King or Ace
TAROKKA DECK: Hangman, Donjon, Beast, Broken One

Here is a high and noble card. One of you carries a weapon that is stronger than any other against the evil in this land. The missing piece can be found only in the home of darkness.

Strahd wants to destroy the *Sunsword*. He believes (correctly) that one of the PCs (a randomly chosen fighter) has been unknowingly carrying the *Sunsword*. If the *Sunsword* hilt is found and reunited with the blade, Strahd could be in real trouble.

Sergei's *Sunsword* affects Strahd more than a normal *sun blade*. Its sunlight paralyzes him instantly. He is paralyzed for one full round before his *contingency* spell takes over.



perpetual rolling blackness of thunderclouds casts a gray pall over the land. The darker silhouette of Castle Ravenloft scowls down on the valley from its thousand-foot height.

Castle Ravenloft dominates the small village of Barovia. The castle stands high atop a natural pillar of rock against the cliffs to the north of the village. The dark Svalich woods surround the village and cliffs. Refer to the Village of Barovia map (see the poster map) for the relative locations of the town and Castle Ravenloft.

The road leading into the village and lands of Barovia passes through ancient iron gates, controlled by the will of Count Strahd. There are only two sets of gates: one to the east of the village and one to the west of the castle crossroads, up the mountain. The gates open when the PCs arrive, but close after they enter Barovia. The gates will not open again for the PCs until Strahd is destroyed.

Barovia's Fog

Few people ever leave Barovia because of the deadly fog that exists around the village and castle. Once it is breathed, it infuses into a character's vital organs as a neutralized poison. The fog tastes and smells exactly like normal fog. It does not harm characters as long as they remain inside the ring of fog. However, as soon as they leave, the poison activates. Characters must successfully save vs. poison or start to choke. Unless choking characters reenter the fog within 24 hours, they die. The choking stops as soon as they breathe the fog again. Strahd can invoke or banish the fog at will

If the PCs ever reduce Strahd to 0 hit points and thus into gaseous form, or if they trigger his *contingency* spell, the vampire lifts the poisonous fog and lets them go. He decides they are too much trouble for his purposes. He will then lie low for a decade or two.

The Vistani were given a potion by Strahd that cancels the effects of the fog. The secret of this potion is jealously guarded by Madame Eva, who buried it in a secret place. It is impossible for the PCs to discover the potion.

Evening in Barovia

The villagers of Barovia have been terrorized for centuries by "the devil Strahd." Only the town priest and the few survivors of the second ruling house of Barovia have the will to offer more than just personal resistance against Strahd. Over the centuries, few villagers have left Barovia. Those who tried were never heard from again, dying under the snapping teeth of the Barovian wolves and the deadly fog.

Every night that the PCs stay somewhere other than the castle (Area K on the poster map), Strahd attacks with his wolves and bats. His attacks are intended to frighten the PCs rather than damage them. Strahd toys with them. After five rounds, Strahd and his creatures withdraw.

If the PCs are indoors, wolves try to break through a window or a door each turn. A roll of 1 or 2 on 1d6 means that a wolf breaks through. Once a wolf gets in, the remainder of the wolves and bats enter. The bats never attack, but merely swarm the characters and NPCs. The bats fly into the room, interfering with spellcasting. Characters must make Dexterity checks to cast spells with material components. The wolves and Strahd never attack Ireena Kolyana. After five rounds, all of the creatures flee into the night, leaving only Strahd's hollow laughter in the distance.

Weather

During the course of this adventure, weather follows a distinct pattern. Use the table on the following page to determine the weather at any given time. Remember that when the PCs approach the castle, a storm is brewing, regardless of what the table says. The first entry in the table is the night that the PCs get the invitation letter

Day	Time	Weather
1	Night	Raining
1	Day	Fog
1	Night until midnight	Fog
2	After midnight	Clear
2	Day until noon	Clear
2	Afternoon	Fog
2–3	Night	Rain
3	Day	Clear

Keeping Time

Since Strahd is helpless during the day, it is important for the DM to know the exact time of day during the adventure. There are 12 hours of sunlight and 12 hours of darkness in a typical day in Barovia. Photocopy the time track on this page and cross off the minutes as they pass, to help you plot the time of day. Note that most parties will arrive at the castle around noon.

Memorizing spells

A typical 11th-level wizard needs over five hours to memorize a full complement of spells. If the wizard is changing some spells and keeping others (assuming he has any spells left after Strahd's nighttime attacks!), assume about 2½ hours to memorize spells in the morning. The nighttime attacks may prevent the wizards and clerics from gaining new spells much before sunrise.

From Town to the Castle

The distance from the town to the castle is 2.6 miles, but includes a steep ascent of 1,000 feet. Traveling the road from town to the castle takes two hours, whether on foot or horseback.

Card Reading

A typical encounter at the Vistani camp, including the card reading, takes an hour

Inside the Castle

Following are average times for typical activities. The DM can use this table to quickly estimate the time of day. Each time the party performs an activity on the table, mark off the appropriate number of boxes.

Observing surroundings	5 minutes
Fooling withlocks & traps	5 minutes
Conversation withNPC	5 minutes
Combat	5 minutes
Healing spells	5 minutes total
Search secret doors	5 min/10' of wall
Memorizing a spell	10 minutes/level

Time Track Table

Sunrise											
7:00	5	10	15	20	25	30	35	40	45	50	55
8.00	5	10	15	20	25	30	35	40	45	50	55
9.00	5	10	15	20	25	30	35	40	45	50	55
10:00	5	10	15	20	25	30	35	40	45	50	55
11:00	5	10	15	20	25	30	35	40	45	50	55
12:00	5	10	15	20	25	30	35	40	45	50	55
1:00	5	10	15	20	25	30	35	40	45	50	55
2:00	5	10	15	20	25	30	35	40	45	50	55
3:00	5	10	15	20	25	30	35	40	45	50	55
4:00	5	10	15	20	25	30	35	40	45	50	55
5:00	5	10	15	20	25	30	35	40	45	50	55
6:00	5	10	15	20	25	30	35	40	45	50	55
7:00											
Sunset											

BEGINNINGS

The adventure begins when the PCs enter the demiplane of Ravenloft. This can happen in any number of ways. The most common is for them to be caught in a fog while traveling—the fog being the Mists of Ravenloft. When the fog lifts, the PCs see the Weary Horse Inn ahead of them. Alternately, the mist never lifts, but after hours of traveling, the PCs arrive at the Weary Horse Inn. They arrive at the inn shortly after dark, to encourage them to stay the night.

The Inn serves the needs of the peasants and farmers who work the rocky soil in this region. They are a hard-working but poor lot. Across from the inn is a small general store, capable of supplying any common equipment found in the *Player's Handbook*. The only weapons available are daggers, bows, and arrows.

On the map of the domain of Barovia, the Weary Horse Inn is found on the road that leads to Nova Vaasa, right at the border. It is a full day's travel to the village of Barovia, the only other place to stop. If the PCs attempt to travel east into Nova Vaasa, the misty border turns them around and they find themselves in front of the inn again.

Shortly after they enter the building, read the following screened player text.

The text of the "false letter" given to the PCs by the Vistani can be found in the back of this booklet. Give the players a photocopy of it. If they try to detain the Vistani or ask him further questions, he has little to say. His name is Antonio, and he was paid to find the nearest band of mercenary adventurers and hand them this letter. Although he was given this letter by Strahd, he will claim that the Burgomaster's son gave it to him to deliver. He can accurately describe Ismark if necessary

To a party of seasoned adventurers such as yourselves, this is another dull tavern. Outside the inn, a fog shrouds the evening, draping everything in its clammy grasp. The cold fog chills the bones and shivers the soul.

Inside these tavern walls, the food is hearty and the ale is warm and frothy. A fire blazes in the hearth, and the tavern is alive with the voices of country folk.

Suddenly, a hush falls over the tavern. The tavern door swings open. Framed by the lamp-lit fog, a man strides into the room. His heavy booted footfalls and the jingle of his coins shatter the silence. His brightly colored clothes drape in loose folds about him and his hat is askew, hiding his eyes in shadows. Without hesitation, he walks directly to your table, folds his arms together, and stands proudly in a wide stance.

He speaks with a heavy accent. "I have been sent to you to deliver this message! If you be folk of honor, you will come to my master's aid. Travel at first light, for only fools travel the Svalich woods at night!" He pulls from his tunic a sealed letter, addressed in beautiful flowing script. He drops the letter on the table. "Follow the west road from here for one day's march through the Svalich woods. There, you will find my master in Barovia."

Amid the continued silent stares of the patronage, the gypsy strides to the bar and says to the wary barkeeper, "Fill their glasses, one and all. Their throats are obviously parched." He drops a purse heavy with gold on the bar. With that, he leaves.

The babble of tavern voices resumes, although slightly subdued. The letter lies before you. Dated yesterday, the ink is not yet dry and the parchment is crisp. The seal is of a crest you don't recognize.

The following list of encounters can be used at any appropriate time.

Daytime Wandering Encounters

(Sunup to Sundown)

Dire Wolves (1d4): AL N; Int semi; AC 6; MV 18; HD 4+4; hp 24 each; THAC0 15; #AT 1; Dmg 2d4; SA nil; SD nil; MR nil; SZ L; ML elite (14); XP 175

4th-level Vistani, various classes (1d6): AL CN; Int avg; AC 6; MV 12; hp 13 each; #AT 1; Dmg 1d6 (short sword); SA backstab ×2 (thieves); SD nil; MR nil; SZ M; ML steady (11); XP 270 each. PP 60%; OL 45%; MS 45%; HS 40%.

Villagers (1d6): AL NG; Int avg; AC 9; MV 12; HD 1; hp 4 each; #AT 1; Dmg 1d3 (knife); SA nil; SD nil; MR nil; SZ M; ML unsteady (6); XP 35 each.

Any Vistani encountered in the wilderness are foraging for herbs for Madame Eva. This is a good way to get the PCs to the Vistani wagon to have their fortunes told. The Vistani will gladly show them to the wagon. Vistani encountered in town are loitering. Although they won't admit it, they are looking for easy pockets to pick.

Villagers in the wilderness are either foraging or pursuing normal daily activities, such as gathering firewood, hauling water, etc. They will gladly talk to the PCs

Nighttime Wandering Encounters

(Sundown to Dawn)

Dire Wolves (2d4+4): AL N; Int semi; AC 6; MV 18; HD 4+4; hp 24 each; THAC0 15; #AT 1; Dmg 2d4; SA nil; SD nil; MR nil; SZ L; ML elite (14); XP 175 each.

Zombies (2d4+4): AL N; Int non; AC 8; MV 6; HD 2, hp 8 each; THAC0 19; #AT 1; Dmg 1d8; SA nil; SD always *lose* initiative; MR nil; SZ M; ML fearless (20); XP 65 each.

Ghouls (2d4): AL CE; Int low; AC 6; MV 9; HD 2; hp 8 each; THAC0 19; #AT 3; Dmg 1d3/1d3/1d6; SA paralysis; SD undead; MR nil; SZ M; ML steady (11); XP 175 each

Wights (2d4): AL LE; Int avg; AC 5; MV 12; HD 4+3; hp 21 each; THAC0 15; #AT 1; Dmg 1d4, SA energy drain; SD undead; MR nil; SZ M; ML elite (14); XP 975 each.

Wraiths (1d4): AL LE; Int avg; AC 4; MV 12, Fl 24(B); HD 5+3; hp 25 each; THAC0 15; #AT 1; Dmg 1d6; SA energy drain; SD undead; MR nil; SZ M; ML champion (15); XP 3,000 each.

Vampire, Maiden (1): AL CE; Int exc; AC 1; MV 12, Fl 18(C); HD 8+3; hp 40; THAC0 13; #AT 1; Dmg 1d6+4; SA energy drain, *charm person* gaze (–2 save), *shapechange* (wolf or bat), summon wolves or bats, *spider climb;* SD hit only by +1 weapon or better, half damage from electricity or cold, *gaseous form*, immune to *sleep, charm, hold,* and mind affecting spells, regenerate 3 hp/round; MR nil; SZ M; ML champion (16); XP 3,000.

ORIGINAL

Dire Wolves (1d4+3): AL N, Int semi; AC 6, MV 18; HD 4+4, hp 24 each; THAC0 15, #AT 1; Dmg 2d4; SA nil; SD nil; MR nil; SZ L; ML elite (14); XP 175 each.

Strahd Zombies (2d4): AL N; Int non; AC 8, MV 12; HD 4; hp 18 each, #AT 1-3; Dmg 1d8; SA severed parts attack; SD turn as mummies, immune to *charm, sleep, hold,* and mental attacks; MR nil; SZ M; ML fearless (20).

Ghouls (1d4+2): AL CE; Int low; AC 6; MV 9; HD 2; hp 8 each, THAC0 19; #AT 3, Dmg 1d3/1d3/1d6; SA paralysis, SD undead; MR nil; SZ M; ML steady (11); XP 175 each.

Wights (1d4): AL LE; Int avg, AC 5; MV 12; HD 4+3; hp 21 each; THAC0 15; #AT 1; Dmg 1d4; SA energy drain; SD undead; MR nil; SZ M; ML elite (14); XP 975 each.

The Old Svalich Road

The journey from the Weary Horse Inn to the gates of Barovia is only 15 miles. However, the road is wet, muddy, and difficult to travel as it winds steadily uphill into the Balinok mountains. It takes 9 hours on horse back or 12 hours on foot to arrive at the village of Barovia. The fog is present for the entire day

The Gates of Barovia

Jutting from the impenetrable woods on both sides of the road, high stone buttresses loom up gray in the fog. Huge iron gates hang from the stonework. Dew clings with cold tenacity to the rusted bars. Two statues of armed guardians silently flank the gate. Their heads, missing from their shoulders, now lie among the weeds at their feet. They greet you only with silence.

If the PCs approach within 50 feet, the gates open, screeching loudly as they move. The gates slam behind the PCs after they pass through. The gates will not open again for the PCs. Anyone attempting to cross back over the border is choked by the fog. Once the PCs enter, they must destroy the vampire or be trapped in Barovia.

The Svalich Woods

The woods inside the gate match those you have been traveling through. Towering trees whose tops are lost in heavy gray mist block out all but a pallid light. The tree trunks almost touch. The thick, damp undergrowth presses in on you, making it impossible even to see one another at times. The woods have the silence of a forgotten grave, yet they exude the feeling of an unsounded scream.

A mere 50 feet from the road, a dead villager lies in the trampled underbrush. Any PC walking in the woods will discover his body. He holds an envelope crumpled in his hand. The remains of his clothes are torn and raked with claw marks Paw prints of many large wolves are pressed into the earth around the body. The man has obviously been dead for several days.

The letter is dated one week ago. It is sealed with a large initial "B." The parchment is worn and flimsy. Give the players a photocopy of the "original letter" handout at the end of the booklet.

If the PCs spend more than half an hour in the woods, they hear a lone wolf cry in the distance. Another wolf adds its voice each round. If the PCs are still in the woods after five rounds of howling, the wolves attack. If the PCs are entering Barovia, only five wolves attack; if the PCs are attempting to leave Barovia, 25 wolves attack. The wolves stop their attack if the PCs leave the woods and head toward the village.

Dire Wolves (5 or 25): AL N; Int semi; AC 6; MV 18; HD 4+4; hp 24 each; THAC0 15; #AT 1; Dmg 2d4; SA nil; SD nil; MR nil; SZ L; ML elite (14); XP 175 each.

The Village of Barovia

Tall shapes loom out of the dense fog that surrounds everything. The muddy ground underfoot gives way to slick, wet cobblestones. The tall shapes become recognizable as the dwellings in a village. The windows of each house stare out as pools of black nothingness. No sound cuts the silence except for a single mournful sobbing that echoes through the streets from a distance.

The sobbing comes from location C. With the exception of buildings A and B, all of the shops are permanently closed. All of the unoccupied stores and shops have been looted and ruined. Claw marks scar most of the walls. There is no treasure in any of the unoccupied stores.

There is a 50% chance that someone is at home in each house Characters listening at doors hear low, muffled whispers. Each occupied house has at least one man in it, with a 50% chance of a family (1d4+1 members). Barovians never attack first and always flee if possible. None of them speak anything except the native tongue of Barovian. At night, residents tend to cower and hold lawful good holy symbols before them

STRAHD'S OPPORTUNITY

The PCs hear the clattering of a carriage heading down the cobblestone street toward them. Strahd is the coachman, but since the PCs have never seen him, they have no way of knowing this. Strahd stops to talk to them for a moment. The vampire attempts to *charm* whoever does the most talking. Make the roll secretly. If successful, when the characters later confront Strahd in the castle, he can use the charmed character to attack the party *Don't tell the player that his character has been charmed until Strahd decides to use him!*

A. Bildrath's Mercantile

Sparse light from this building leaks out from behind heavy curtains. The sign over the door creaks on its hinges, proclaiming this building to be "Bildrath's Mercantile " It is about 70 feet long and 40 feet wide Inside, Bildrath is behind the counter He speaks several common trade languages, one of which the PCs are sure to speak Bildrath will sell the PCs anything on the *Player's Handbook* equipment list except for animals, transport items, and holy symbols. The only weapons and armor available are leather armor, bows and arrows, crossbows and bolts, daggers, spears, hand axes, quarter staves, and maces of all sorts. Everything is ten times the normal price

If the PCs give him any trouble, he calls Parriwimple, his stockboy, to help him deal with the PCs. Unfortunately, Parriwimple looks more intimidating than he really is Attacking either Bildrath or Parriwimple is cause for a mild powers check (00 to fail), since neither tries to provoke the characters in any way

Bildrath trades with the Vistani when they pass through He is not, however, above making a profit from anyone who is unlucky enough to end up here. He serves himself. He certainly promises no sanctuary. He never bargains a price, since he believes, "If you want it badly enough, you'll pay for it—because you won't be taking your business elsewhere."

Parriwimple speaks only Barovian. Parriwimple may be asked by his Uncle Bildrath to carry items out for the PCs to look at. Parriwimple's rippling muscles beneath his leather tunic should give ample warning to the PCs of his strength and power.

Parriwimple is extremely simple-minded, unlike Bildrath. He is dedicated to his uncle and will not follow the PCs. In his own dim way, he knows that to cross the master of the castle is death—or worse

Parriwimple (5th-level warrior): AL LN; Int low; AC 4; MV 12; HD 5; hp 50; THAC0 14; #AT 1; Dmg 1d6+4 (mace); SA 18/60 Str; SD 18 Con; MR nil; SZ M (6'6"); ML elite (14); XP 175

B. Blood of the Vine Tavern

A wide shaft of light thrusts into the main square, its brightness like a solid pillar in the heavy fog. Above the gaping doorway spilling the light, a sign hangs precariously askew, proclaiming this to be the Blood on the Vine Tavern.

Close inspection of the sign reveals that the sign originally read, "Blood of the Vine," but the "F" in "of" has been scratched over with an "N." This once-finely appointed tavern has grown shoddy over the years. A map of the building is found on the poster map

A blazing fire in the hearth gives scant warmth to the few huddled souls within The silence is broken only by the occasional sip of weak wine Arik, the barkeep, is behind the bar. Three Vistani are at a table to the left. Ismark sits mysteriously in shadows to the right.

Mindlessly, Arik cleans glasses, one after the other. When they are all clean, he starts over. If spoken to, he responds to orders for drinks in a dull, hollow voice After serving drinks, he returns to cleaning glasses. Arik ignores most questions,

answering only those about daily living, such as "Where can I buy supplies?" or "What is the name of this town?" He speaks a broken, distorted version of the PCs' common language, in addition to his native Barovian

The Vistani lurk near the door. They own the tavern and see that all customers pay their bills. They are otherwise uninterested in the PCs. They speak their native tongue—Barovian—and a rough form of common

Vistani (3): AL CN; Int avg; AC 8; MV 12; T 4, hp 17, 15, 13; THAC0 19; #AT 1; Dmg 1d6 (short sword), SA thieves, backstab x2; SD nil; MR nil; SZ M; ML steady (11); XP 270 each.
PP 60%; OL 45%; MS 45%; HS 40%

Ismark the Lesser (4th-level warrior): AL NG; Int avg; AC 5; MV 12; HD 4; hp 20; THAC0 17; #AT 1; Dmg 1d8 (long sword); SA nil; SD nil; MR nil; SZ M (5'11"); ML elite (14).
Str 15, Dex 10, Con 16, Int 12, Wis 13, Cha 13.

ORIGINAL
Ismark the Lesser (2nd-level warrior): AL NG; Int avg; AC 7; MV 12; HD 2; hp 12; THAC0 19; #AT 1; Dmg 1d8 (long sword); SA nil; SD nil; MR nil; SZ M (5'11"); ML elite (14).
Str 15, Int 12, Wis 13, Dex 10, Con 16, Cha 13.

Ismark sits in the corner, sipping his wine. He speaks fair common. Ismark is the son of the Burgomaster. He is unsteady, but not drunk. Ismark is as tight-lipped as any of the other Barovian villagers, unless the subject deals with his adopted sister, Ireena Kolyana, or Strahd. Ismark knows everything the other villagers know.

Ismark also knows that for some unknown reason, Strahd is strongly attracted to Ismark's sister. Ismark's father, the Burgomaster, has been dead for three days. A great holy symbol (the *Icon of Ravenloft*) that provided their strongest protection from evil forces was stolen. Now, Ireena is unprotected and helpless in the house. Ismark does not know that Strahd is a vampire. However, Ismark does believe him to be a man so evil that the holy symbol might actually have protected her from him.

If Ismark is shown the letter the PCs received at the start of the adventure, he confirms that the Burgomaster did attempt to send a letter of warning. The PCs' letter, however, was certainly not written by the Burgomaster. Ismark recognizes that the handwriting is not his father's. He will accept the PCs as potential allies and invite them to his home, where Ireena Kolyana waits.

C. Mad Mary's Townhouse
Loud sobbing heard echoing through the streets clearly comes from this building. The house (about 40 feet square) is boarded up and barricaded from the inside. Mad Mary sits in the middle of the floor of an upstairs bedroom. She is lost in her sorrow and despondency. She barely recognizes the presence of anyone in the room.

Mary hid her beloved daughter, Gertruda, in this house for the girl's entire life. Gertruda ran away from the house and has not been seen since. Her mother fears the worst.

D. Burgomaster's Home

A weary-looking mansion squats behind a rusting iron fence. The iron gates are twisted and torn. The right gate lies cast aside while the left swings crazily in the wind. The stuttering squeal and clang of the gate repeats with mindless precision. Weeds choke the grounds and press menacingly upon the house itself. Yet against the walls, the growth has been trodden down to form a path all about the dwelling. Deep claw marks have stripped the once-beautiful finish off the walls. Great black mottlings tell of fires that have assailed the walls Not a pane nor shard of glass stands in any window. All the windows are barred with heavy planking, each plank marked with stains of evil omen.

A map of the manor house is found on the poster. Ireena Kolyana is inside, and she will not open the heavily barred door to anyone unless absolutely convinced that those outside are of no allegiance to the Count. If the PCs covince her (or if

Ismark is with them), she will open the door and invite them in. If the PCs enter, read the following player text

Ireena is breathtakingly beautiful. After you manage to tear your eyes from her, you see the interior of the house is well furnished, although the fixtures show considerable wear. Obvious oddities are the boarded-up windows and the abundant holy symbols in every room.

The Burgomaster is in the drawing room (room 7), and is quite dead. The room is dark, despite the candles burning in his honor. The stench in the house is horrible

Ireena will accompany the PCs to the castle if they will allow it. She has been bitten twice by the vampire and can no longer be protected here by Ismark. The townspeople are afraid of her and avoid her. The PCs are her only hope for protection.

Ireena is a sweet but troubled woman. Although she may at first appear mild, she has a strong will and a good arm. She is actually more skilled at arms than her brother. By no means a hapless victim, she will aid the party as best she can in saving herself. Ireena does not remember her early past. She does not know how she came to Barovia or where she came from.

Ireena informs the party that, each night, wolves and other terrible creatures attack the house. The Burgomaster's heart could not stand the constant assault, and he died as a result of the stress and his fear. Strangely, since his death, the wolves have not attacked the house

The Burgomaster has been dead for three days, but no one from the town has been brave enough to help Ismark take him out for burial. His death establishes that the letter presented to the party in the Weary Horse tavern is certainly forged.

Ireena Kolyana (5th-level warrior): AL LG; Int high; AC 4 (studded leather); MV 12; hp 25; THAC0 16; #AT 1; Dmg 1d8 (long sword); SA nil; SD nil; MR nil; SZ M (5'6"); ML elite (14).
Str 11, Dex 17, Con 12, Int 13, Wis 14, Cha 18.

ORIGINAL
Ireena Kolyana (4th-level warrior): AL LG; Int high; AC 7; MV 12; THAC0 16; hp 20; #AT 1; Dmg 1d6 (short sword), SA nil; SD nil; MR nil; SZ M (5'6"); ML elite (14).
Str 11, Int 13, Wis 14, Dex 17, Con 12, Cha 18.

E. Guest House
This is the guest house of the Burgomaster. It is not fortified against undead, as are most other buildings in town.

F. The Temple

Atop a slight rise, against the very roots of the castle's pillarstone, stands a gray, sagging edifice of stone and wood. This temple has weathered the assaults of evil for centuries, and is worn and weary. The bell tower leans to one side, its sweet tone long silenced. Flickering light shines through holes in the roof.

A map of the temple is found on the poster. The building's interior is in shambles, with overturned and broken benches littering the dusty floor. At a claw-scarred altar toward the far end stands the priest. If Strahd attacks the PCs here, he is able to summon zombies from the nearby cemetery (see below) in addition to his normal options.

Donovan has been praying and chanting throughout the night. He spent this night, like every night, warding off evil from his temple. The priest knows that only these nightly prayers have kept the church a place of sanctity in Barovia. He also knows that there is a book in the library of Castle Ravenloft that might help destroy the "devil Strahd," for Strahd is known to have kept meticulous notes on all that he did. Perhaps some weakness of his may be found there.

Donovan knows that Ireena Kolyana is not the natural daughter of Kolyan Indrirovich. Although Ireena never knew, Old Kolyan found her one day at the edge of the Svalich Woods near the pillar-stone of Castle Ravenloft. She was but a child then and seemed to have no memory of her past. Old Kolyan adopted her and loved her dearly.

Donovan (6th-level priest): AL LG; Int high; AC 10; MV 12; THAC0 18; hp 13; #AT 1; Dmg 1d6 (mace); SA spells, turn undead; SD spells; MR nil; SZ M (5'9"); ML champion (16).
Str 9, Dex 14, Con 14, Int 13, Wis 16, Cha 13
Spells: *Protection from evil, sanctuary, detect evil, remove fear, aid, chant.*

ORIGINAL
Donovan (3rd-level priest): AL LG; Int high; AC 10; MV 12; THAC0 20; hp 13, #AT 1; Dmg 1d6 (mace); SA spells, turn undead; SD spells; MR nil, SZ M (5'9"); ML champion (16).
Str 9, Int 13, Wis 16, Dex 14, Con 14, Cha 13.
Spells. *Protection from evil, sanctuary, detect evil, remove fear, aid, chant.*

G. Cemetery

During the day, this is a quiet and peaceful place behind the temple. Every night at midnight, however, a ghostly procession takes place. Dozens of spirits rise from the graveyard and march up the road to Castle Ravenloft. They have no interest in the living and cannot be hit, damaged, or turned. They will not communicate with the PCs. At the castle, the spirits march straight to the chapel (room 15) and up the high tower stair (room 17) to the top of the tower (room 59). There, they throw themselves down the shaft toward the crypts, where they disappear. These are the spirits of previous adventurers who died trying to destroy Strahd. Every night, they attempt to complete their quest, and each night they fail.

The cemetery is a source of raw materials for Strahd. He can summon Strahd zombies (see the RAVENLOFT® *Realm of Terror* rules book) from the graves. He will do this only to attack the PCs in the church. Since Strahd is present for such attacks, there is a –2 penalty to all attempts to turn them.

Strahd Zombies (24): AL N; Int non; AC 8; MV 12; HD 4; hp 18 each; THAC0 17; #AT 1–3; Dmg 1d8, SA severed parts can attack; SD turn as mummies, immune to *charm, sleep, hold* spells and mental attacks; MR nil; SZ M; ML fearless (20).

ORIGINAL
Strahd sends in the zombies only as a parting blow. He leaves, and therefore the Strahd zombies don't get the -2 bonus against turning attempts.

H. Tser Pool Encampment

The canopy of mist and branches overhead suddenly gives way to black clouds boiling far above as a clearing opens before you. Dry, brittle grass rustles in the biting wind. On the far side of the clearing are several colorful wagons parked on the banks of a pool. The mournful strains of an accordion mix with the moaning of the wind. Several brightly clad figures surround a large, roaring fire. The road passes close by this camp.

Ten Vistani are standing and sitting around the fire. If the PCs approach the camp, they are asked to join in the singing around the campfire. Whether they join in the singing or not, one of the gypsies tells them, "It was fated that you would visit this humble camp. Madame Eva foretold your coming. She awaits you." He leads the PCs into a large tent. The Vistani attack only if some act of hostility or insult is displayed within the camp.

Vistani, 4th-level thieves (3): AL CN; Int avg; AC 8; MV 12; HD 4; hp 16, 17, 20; THAC0 19; #AT 1; Dmg 1d6 (short sword); SA thieves, backstab x2; SD nil; MR nil; SZ M; ML steady (11); XP 270 each.
PP 60%; OL 45%; MS 45%; HS 40%.

I. Madam Eva's Tent

Within the tent, all is dimly illuminated in washes of red light. A low table stands across from the entry, covered in a black velvet cloth. Glints of light seem to flash from a crystal ball on the table as a hunched figure peers into its depths. She speaks. Her voice crackles like dry weeds. Her tone soars and falls like the wind outside. "At last you have arrived!" Her sudden cackling laughter bursts like mad lightning from her weathered lips.

This is Madame Eva. She identifies each PC by name, and makes some reference to a past deed of each PC. She asks the PCs if they wish their fortunes to be read. If they agree, she proceeds with the sequence outlined in Fortunes of Ravenloft. If the PCs don't want a reading of their fates, continue play using the Fortunes of Ravenloft results generated before starting the adventure

This old woman may seem crazed and mad to the PCs, but she is, in fact, quite cunning and sharp of mind. She is never fooled by adventurers (she has seen a good many in her time) and is ultimately neutral. She serves Strahd as long as the service benefits her and her troupe. She never gives aid and never needs any. Madame Eva has her own, private reasons for performing the card reading for the PCs. It doesn't bother her in the least that she might be aiding Strahd's enemies.

Madame Eva has many secret powers. Foremost is the ability to tell the future through the Tarokka cards, crystal balls, palm readings, and the like. She is also able to curse anyone who crosses her. These two abilities have made her invaluable, as well as dangerous, to Strahd. A wary truce exists between these two.

J. Tser Falls

This is the bottom of the falls. There is nothing of interest here. A stone bridge can be seen nearly 1,000 feet overhead.

K. Carriage

You continue down the fog-shrouded road, dead leaves crackling along your trail. The road splits in two. The dirt road continues to the northwest while a wider road leads east into the heart of the dense forest. Patches of cobblestone show through the east road, telling that it was once a great road. To the right side of the fork stands a large carriage with two horses. Both horses are black as pitch. They snort violent puffs of steamy breath into the chill air. The carriage door swings open silently.

The two horses hitched to the carriage look like normal, flesh and blood creatures. Actually, they are Strahd's skeletal steeds disguised with magical illusions. They are under Strahd's complete control, and wait patiently until the PCs get into the carriage or reject the offer. There is plenty of room in the carriage for all of the PCs. If the PCs get into the carriage, the horses draw it down the road to the drawbridge at a breakneck pace. The horses cannot be discouraged from their course, even magically.

If the PCs refuse the invitation to ride to the castle, an echoing, malignant laughter erupts from out of nowhere. It echoes off the rocks and trees, making it impossible to determine its true source. The carriage door swings shut and the horses thunder down the road toward the town of Barovia

L. The Gates of Ravenloft

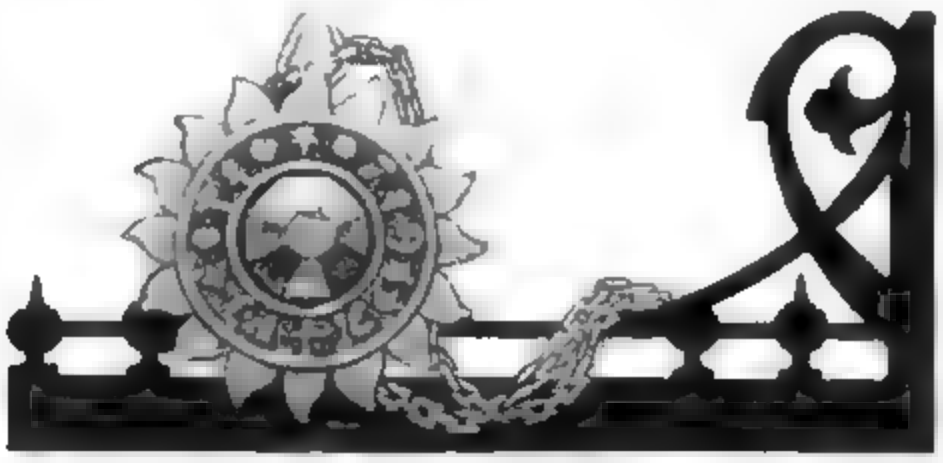
After passing through the craggy peaks of the Balinoks, the road takes a sudden turn to the east and the startling, awesome presence of Castle Ravenloft towers before you. Twin guardhouses of turreted stone, broken from years of use and exposure, stand before you. Beyond these, a 50-foot-wide precipice gapes between the Balinok cliffs and the walls of Castle Ravenloft, a chasm of dizzying depth that disappears into the fog-shrouded distance far below. The lowered drawbridge of old, shorn-up wooden beams hangs precariously between you and the arched entrance to the courtyard. The chains of the drawbridge creak in the wind, their rusty iron straining with the weight. From atop the high walls, stone gargoyles seem to stare at you from their hollow sockets and grin hideously. A rotting wooden portcullis, green with growth, hangs in the entry tunnel. Beyond this, the main doors of Castle Ravenloft stand open. A rich warm light spills from them into the courtyard. Torches flutter sadly in sconces on both sides of the open doors.

The drawbridge creaks and groans under any weight but is relatively sturdy. Each time anyone crosses the drawbridge (Strahd flies across), there is a 5% chance of a board breaking. If a board breaks, the character on it must make a Dexterity check or fall to the bottom of the cliffs, 1,000 feet below.

A patch of green slime hangs over the entry tunnel. It turns living flesh into green slime in 1d4 melee rounds and eats through metal in three melee rounds. It can be scraped off quickly (if the scraper is discarded), excised, frozen, or burned. *Cure disease* kills green slime. The slime will not fall on characters entering the castle.

Green Slime: AL N; Int non; AC 9; MV 12; HD 2; hp 10; THAC0 19; #AT 0; Dmg nil; SA changes victim into slime in 1d4 rounds, dissolve metal in 3 rounds; SD immune to weapons and spells, killed only by *cure disease* spell; MR nil; SZ S; ML none; XP 120.

Holy Symbol of Ravenkind



s the PCs enter the castle courtyard, the weather worsens. Dismal rain starts to fall, turning into a torrent within an hour.

Wandering Encounters

Within the walls of the castle, Strahd Von Zarovich has a wide variety of creatures and traps. Some of these are available for him to summon at will. Use these instead of random encounters. The DM can choose any encounter below, most of which are controlled by Strahd whenever he feels necessary. If the action is too slow, or the players need to be prodded into action, one of the encounters could do the trick.

Angry Villagers (1d4+4): AL CN; Int avg; AC 8; MV 12; HD 1; hp 4 each; THAC0 20; #AT 1; Dmg 1d6; SA nil; SD nil; MR nil; SZ M; ML unsteady (6).

The villagers brandish torches and pitchforks in a ridiculous display of force. They are enraged by Strahd's attacks on the Burgomaster's family and the abduction of Gertuda, Mad Mary's daughter. Everywhere they go, they shout for justice. They follow the PCs unless prevented from doing so.

Bats (100): AL N; Int animal; AC 8; MV 1, Fl 24 (B); HD ½; hp 1 each; THAC0 20; #AT 1; Dmg 1; SA swarm; SD nil; MR nil; SZ T; ML unsteady (5); XP none.

Strahd Skeletons (1d10): AL N; Int non; AC 7; MV 12; HD 2; hp 10 each; #AT 3/2; Dmg 1d6; SA *detect invisibility;* SD turn as wights, immune to *charm, sleep, hold,* and mental attacks, immune to cold & piercing weapons, half damage from edged & blunt weapons; MR 20%; SZ M; ML fearless (20); XP 420 each.

Strahd Zombies (1d10): AL N; Int non; AC 8; MV 12; HD 4; hp 18 each; THAC0 17; #AT 1–3; Dmg 1d8; SA severed parts can attack; SD turn as mummies, immune to *charm, sleep, hold,* and mental attacks; MR nil; SZ M; ML fearless (20); XP 270 each.

Giant Spiders (1d8): AL CE; Int low; AC 4; MV 3, Wb 12; HD 4+4; hp 23 each; THAC0 17; #AT 1; Dmg 1d8; SA poison (type F); SD nil; MR nil; SZ L; ML elite (13); XP 650 each.

Gargoyles (2d8): AL CE; Int low; AC 5; MV 9, Fl 15 (C); HD 4+4; hp 20 each; THAC0 17; #AT 4; Dmg 1d3/1d3/1d6/1d4; SA nil; SD hit only by +1 or better weapon; MR nil; SZ M (6′ tall); ML steady (11); XP 650 each.

Wights (2d8): AL LE; Int avg; AC 5; MV 12; HD 4+3; hp 21 each; THAC0 15; #AT 1; Dmg 1d4; SA energy drain; SD undead; MR nil; SZ M; ML elite (14); XP 975 each.

Limited Wandering Encounters

These encounters are a limited resource for Strahd. They can be used *only once* during the adventure If there are a number of creatures of one type, Strahd can split them into multiple encounters. However, the total number of creatures cannot be exceeded

These encounters are tools for the DM. Do not feel obligated to use them all. If the PCs were required to face all of these creatures in a short amount of time, the entire party would most likely be killed

Wraiths (12): AL LE; Int avg; AC 4; MV 12, Fl 24 (B); HD 5+3; hp 25 each; THAC0 15; #AT 1; Dmg 1d6; SA energy drain; SD undead; MR nil; SZ M; ML champion (15); XP 3,000 each.

Spectres (6): AL CE; Int high; AC 2; MV 15, Fl 30 (B); HD 7+3; hp 35 each; THAC0 13; #AT 1; Dmg 1d8; SA energy drain (2 lvls); SD +1 weapon to hit, Immune to cold & paralysis, immune to *charm, sleep, hold,* mental attacks; MR 50%; SZ M; ML elite (13); XP 4,000

Vampires (5): AL CE; Int exc; AC 1; MV 12, Fl 18 (C); HD 8+3; hp 40; THAC0 13; #AT 1; Dmg 1d6+4; SA energy drain, *charm person* gaze (–2 save), *shapechange* (wolf or bat), summon wolves or bats, *spider climb;* SD +1 weapon to hit, half damage from electricity or cold, *gaseous form,* immune to *sleep, charm, hold,* and mind affecting spells, regenerate 3 hp/round; MR nil; SZ M; ML champion (16); XP 3,000 each.

No more than two vampires can be used in a single attack. All vampires are female.

Groaning Spirit (1): AL CE; Int avg; AC 0; MV 15; HD 7; hp 30; THAC0 13; #AT 1; Dmg 1d8; SA death wail; SD immune to cold & electrical attacks, immune to *charm, sleep, hold,* and mental attacks, turn as special; MR 50%; SZ M; ML elite (13); XP 4,000

Meld Monster (1): AL CE; Int animal; AC 5; MV 6, Fl 15 (C), Wb 15; HD 4+3; hp 28; THAC0 15; #AT 4; Dmg 1d3/1d3/2d4/1d4; SA poison (bite), webs, level drain (claws); SD hit only by +1 or better weapon, immune to *charm, sleep, hold,* and mental attacks; MR nil; SZ M; ML fearless (20); XP 5,000.

This foul creature is the result of Strahd's experimentation with necromantic spells. The Count invented a spell which he calls *Strahd's malefic meld.* A full description of the spell is found in the *Forbidden Lore* boxed set. In brief, it merges the dead bodies of up to three monsters to create one horrid undead creature. This particular beast is a melding of a werewolf, a giant spider, and a gargoyle. Its four attacks are claw/claw/bite/horn.

The map of the castle is found on the large poster. Strahd is master of this place. It is a sinkhole of evil. While in the castle, all attempts to turn undead suffer a –2 penalty, as do all fear and horror checks. This is in addition to any other modifiers that might be applicable.

Spells such as *locate object* or *find the path* cannot be used to locate the *Holy Symbol of*

Ravenkind, the *Sunsword*, the *Tome of Strahd*, Strahd's coffin, or Strahd himself

Ravenloft Courtyard

Use Map 2 for these areas.

1. Front Courtyard
Before the party enters the keep, read the following player text aloud. The drawbridge is down and the portcullis is open. Later, after the party enters the castle, the drawbridge is raised and the portcullis lowered.

Thick, cold fog swirls in this darkened courtyard. Sporadic flashes of lightning lance the angry clouds overhead. Thunder pounds the courtyard. A light drizzle begins to fall. Ahead, torch flames flutter in the wind on each side of the keep's open main doors. Warm light spills from the doors into the courtyard. Doors in the gate towers on each side of the tunnel entrance are shut against the rain. A howling wind rushes through the courtyard. The dark towers of the keep loom above in the mists. Flickering lights shine from a short round tower on the southeast side of the keep.

Tall stone walls surround the courtyard. The gate tower doors are locked. Characters who enter one of the gate towers find themselves on a rock floor with a hollow tower stretching skyward above them. The mechanism for raising and lowering the drawbridge and portcullis fills both gate towers. The latch mechanism in each gate tower is magically activated by a word that only Strahd knows. Neither the drawbridge nor the portcullis will move until both latches are activated (either by the secret word, or by *dispel magic*).

2. Center Court Gate

A massive wall joins the outer walls of the castle to the keep. A flash of lightning reveals a single gate, more than wide enough to admit a carriage. The gate is blocked by a rusting portcullis.

The portcullis is unlocked and can be lifted if characters whose combined strength exceeds 30 points lift for one round. It is easily held open, but falls back into place once if it is released.

3. Servant's Court
The small door into the keep can be opened as a normal door. It leads to room 23.

4. Carriage House
The double doors swing open to reveal a sleek, black carriage fitted with glass walls and a polished wood roof. It is a twin to the one the PCs met on the road. Next to this one is an empty stall There are no horses here.

5. Chapel Garden

Behind the towering boarded windows at the back of the keep, a small garden struggles to survive. Small flowers press sadly skyward against the gloom. Raindrops beat against the fragile petals.

6. Overlook

Dead leaves turn spirals about your feet, wheeling and careening over the stone railing. Dark, surging clouds overhead drizzle continuously. By looking over the edge of a low stone wall, you see that you are on a construction jutting out some two dozen feet from the cliff face. The gray dismal town of Barovia lies hundreds of feet below.

A set of dirt-caked windows are set into the cliff face, 110 feet below the overlook. They are tucked back behind the level of the platform, and can be seen only by characters who lean over the balcony to look down. Characters who wish to try entering the windows must first reach them. Getting to the windows requires finding some way to safely drop 110 feet down and move 20 feet back under the platform. Characters who fall plunge 1,000 feet to the rocky base of the Pillarstone of Ravenloft. The windows are entrances to room 88.

Main Floor

Use Map 3 for these areas

7. Entry

The ornate, massive doors stand open. Fluttering torches cast dim yellow flickers of light out from the entry way. Twenty feet into the castle, a second set of doors suddenly swings open effortlessly and the sounds of organ music flow out. Overhead, in the entryway, four statues of horned and winged monstrosities glare down, their eyes flickering in the torchlight.

These statues are unusually shaped and carved stone golems. They look like some horrid form of gargoyle, but otherwise act just like stone golems. If the PCs enter this room through the west doors, the statues will not attack. If anyone other than Strahd enters this room through the east doors, the statues come alive, drop to the floor hissing and spitting, and attack. The creatures allow adventurers into the castle, but not out of it. Whenever this room is empty, the monsters return to their perches and turn to stone. They never leave this room. If the DM doesn't have the RAVENLOFT® *Monstrous Compendium*™ appendix, substitute ordinary stone golems shaped like gargoyles. Facing these monsters is cause for a mild fear check, made with a +2 bonus.

Gargoyle Golems (4): AL N; Int non; AC 0; MV 9; HD 15; hp 60 each; THAC0 5; #AT 2; Dmg 3d6/3d6; SA petrification, surprise crush for 4d10; SD +2 weapon to hit, immune to all spells except *dispel magic, rock to mud, earthquake*; MR nil; SZ M (6' tall); ML fearless (20); XP 16,000.

ORIGINAL
Margoyles (4): AL CE; Int low; AC 2; MV 6, Fl 12 (C); HD 6; hp 40 each; THAC0 15; #AT 4; Dmg 1d6/1d6/2d4/2d4; SA Surprise; SD +1 weapon to hit; MR nil; SZ M; ML elite (13); XP 975.

The margoyles are not actually statues, but their stony skin texture gives them the appearance of statues. They do not noticeably move or breathe. The margoyles won't even react if attacked, unless actual damage is caused to one of them. They are completely indistinguishable from statues until they move to attack.

8. Great Entry

Cobwebs hang from the dust-covered columns of this great hall, illuminated by torches sputtering in iron sconces. The dust and webs cast strange, moving shadows across the faces of stone gargoyles squatting motionlessly around the rim of the domed ceiling. Cracked and faded ceiling frescoes display centuries of decay. Two doors of bronze stand closed to the east. To the north, a wide staircase climbs into darkness. The sounds of the growing storm outside are subdued in here. Sad and majestic organ tones float in from a lit hallway to the right.

Use the description above only when the PCs enter this room for the first time. Once all PCs leave this room, the margoyles attack any PC who returns to this room. The margoyles also swoop down to fight if they are attacked. When the margoyles attack, the air turbulence from their wings extinguishes the torches in the sconces.

Margoyles (4): AL CE; Int low; AC 2; MV 6, Fl 12 (C); HD 6; hp 30 each; THAC0 15; #AT 4; Dmg 1d6/1d6/2d4/2d4; SA surprise; SD +1 weapon to hit; MR nil; SZ M; ML elite (13); XP 975.

ORIGINAL
Gargoyles (4): AL CE; Int low; AC 5; MV 9, Fl 15 (C); HD 4+4; hp 25 each; THAC0 17; #AT 4; Dmg 1d3/1d3/1d6/1d4; SA Surprise; SD +1 weapon to hit; MR nil; SZ M; ML steady (11); XP 650.

9. Guest Hall

Torchlight flickers against the walls of this vaulted hall. To the east, a dark and forbidding hallway runs into darkness. Beside the opening, a suit of armor, oiled and glistening, stands at attention in a shallow alcove. To the west, large double doors stand slightly open, a steady bright light escaping through the crack. Swells of organ music come from behind the doors, spilling their melody of power and defeat into the hall.

When the PCs enter this hall for the first time, use the description above. If they have been here before, use the description below.

The hallway lies in darkness. Double doors open to the west. To the east, a single arched corridor of stone is illuminated by light spilling down from the circular stairs now visible some two dozen feet away. The staircase descends into a terrible darkness. Beside the archway to the stairs, a suit of armor stands in a shallow alcove, a dark shadow falling across its faceplate.

The armor described is just a normal suit of plate mail that is well maintained. There is a 40% chance that it will fit any human PC.

10. Dining Hall

This is a magnificent room, brilliantly lit by three massive crystal chandeliers. Pillars of stone gleam against dull white marble walls, supporting the ceiling. In the center of the room, a long, heavy table is covered with a fine white damask cloth. The table is laden with delectable foods of every type: roasted beast basted in a savory sauce, roots and herbs of wide variety, and sweet fruits and vegetables. Places are set for each of you with fine delicate china and silver. At each is a crystal goblet filled with an amber liquid whose delicate fragrance tantalizes your senses.

At the center of the far west wall stands a massive organ. Its pipes blare out a thunderous melody whose tone blends greatness and despair. Seated before the keys, his back toward you, a single caped figure pounds the keys in rapturous ecstasy. The figure suddenly stops and a deep silence falls over the dining hall. Then the figure slowly turns toward you.

If this is the party's first visit to this room, use the description above. You can show the players the illustration at the beginning of this chapter. If the party has been here before, use the description below. Behind the organ is a secret door to room 11.

The vast room is dark. A wind whistles through its confines. Crystal tinkles in the darkness as the great chandeliers rustle in the wind. The fragrance of food wafts its way through the darkened hall.

The figure at the organ welcomes the PCs and invites them to dine. The figure is a mechanical mannequin of Strahd, enhanced with an illusion spell. It looks completely real. Strahd himself is elsewhere. The figure converses with the PCs for no more than 3 rounds, never moving from the organ bench. When the 3 rounds are over, or if the mannequin is attacked, the illusion is broken, revealing it to be a mechanical device. Mocking laughter echoes throughout the hall.

The moment the illusion is broken, a fierce, bone-chilling wind rises up and roars through the hall, putting out all nonmagical lights. The PCs hear the screech of ancient hinges and the solid thud of many heavy doors slamming shut, one after another, in the distance. They also hear the portcullis clang shut and the tired groan of the aged drawbridge pulling up.

11. South Ground Archers' Post

The only notable feature of this room is the secret door leading to the dining hall (room 10). The secret door is hidden by the organ.

12. Turret Post

A high, domed ceiling caps the three-foot-diameter room before you. Frescoes, faded with age, adorn the ceiling but are impossible to make out. Thin arrow slits, 2 feet tall and 4 inches wide, peer out over the courtyard.

13. Turret Post Access Hall

This long, narrow corridor runs east and west. Cobwebs fill the hall and obstruct sight beyond a few feet

14. Hall of Faith

This long, dusty hall leads eastward into the dark heart of Castle Ravenloft. Statues line the hallway on both sides, their eyes seeming to watch you as you pass.

The statues are harmless. Their drifting eyes are a simple optical illusion

15. Chapel of Ravenloft

Flashes of lightning blaze through broken and boarded-up stained glass windows, illuminating the ancient chapel of Ravenloft. Pews and benches lie on the floor in jumbled disarray, coated with centuries of dust. Beyond this debris, lit by a single piercing shaft of light, an altar stands upon a platform. The light falls directly on a small statue. A figure is draped over the altar. This room seems as though nothing has disturbed it in centuries, and that nothing ever could. Even the storm outside is held at bay.

The small statue is the *Icon of Ravenloft*. The figure is all that remains of a mighty evil cleric who attempted to obtain the *Icon of Ravenloft*. Check your results from the "Fortunes of Ravenloft" for a possible encounter and treasure in this room. Unless the fortunes place Strahd here, he will not enter this room during the adventure. He is capable of going in, but loathes the memory of Sergei and Tatyana standing before the altar.

The *Icon of Ravenloft* is a holy artifact of tremendous lawful-good power. The artifact adds a +4 bonus to turning any undead and heals 3d6+3 hit points once per day when used by a cleric of good alignment. The *Icon* is a small carving of a raven and is made of the purest silver, 12 inches tall and 6 inches wide.

The ceiling in this room and the balcony on the west wall cannot be seen from the floor without extra torches. If the PCs brighten the room, they see the figures sitting on the balcony in room 28.

16. Chapel Alcoves

This small, arched room opens into a vast chamber, obviously some sort of chapel. The other side of this room reveals a set of dusty stairs. Within the dark confines of the side alcoves lurk inhumanly tall shadowy figures. Their stone forms show mighty muscled arms and legs. Black shadows fall across the features of their faces.

The 8-foot-tall statues are harmless. The stairway in the north alcove leads up to room 29. The spiral stair connecting to the south alcove room is room 18.

17. High Tower Staircase

The large gray flagstones of this spiraling staircase lead up and down around a massive stone core. Cobwebs fill the staircase, making it difficult to see even the ceiling. Heavy beams sag overhead from centuries of burden.

The staircase starts in the crypts and spirals upward around a central shaft to just below the main floor. At that point, a solid masonry wall completely blocks the staircase. This wall's construction is coarser and newer than the stonework of the tower. A small chink in the masonry allows Strahd to pass in gaseous form from one side of this wall to the other.

Once beyond this wall, the staircase continues up past the chapel all the way to the top of Castle Ravenloft's highest tower. A small crack in the outer stairway wall leads to room 63, the wine cellar below the chapel. The shaft that these stairs surround is hollow. It runs vertically from room 84 to room 59 without any holes or obstructions. The rounded stone wall between the staircase and the shaft is a foot thick. Anyone falling down the shaft from the very top suffers 20d6 points of damage.

18. Grand Landing

Massive stairs rise to a long, narrow landing. Stone arches support a ceiling covered with frescoes. The frescoes' faded lines depict the stone mountain atop which Ravenloft stands, the castle being assaulted by armored forces on horseback. The faces of the characters in the fresco are scuffed beyond recognition. Dust floats in the air here, making it difficult to see details.

There are twin staircases leading upward on one wall. Light filtering through the dust shows two suits of armor covered with dark stains, one standing along the wall between the stairs. Each suit of armor holds a mace designed like a curved dragon head. Engraved words on the arches above the alcoves are scratched out.

Both staircases lead to room 25. The massive stairs lead down to room 8.

Anyone crossing directly in front of the suits of armor activates them because they are rigged to a mechanical device, which is activated by a weight over 40 pounds. When activated, one of the suits springs forward, flailing its arms and mace. The suits have THAC0 8 and cause 1d4 points of damage. After leaping out, the suit retracts, only to leap again if weight is still on the plate. The device is purely mechanical and acts very much like a puppet. This little joke is intended to spook more than damage.

19. Tower Hall of Honor

A mosaic floor stretches across the round room. A vast, empty tower rises above you. You cannot see more than a few yards up, yet you feel the tower's cold expanse pressing down on you. A spiral staircase rises slowly into the darkness circling the open shaft. In the center of the room, another set of stairs leads down.

The staircase in the center of the floor leads down to hall 71. If the characters step onto the spiral staircase, they awaken the Guardian of Sorrow who will be active until the next sunset or sunrise, whichever comes first. The spiral staircase starts on Map 3 and goes all the way up to room 60 on Map 9.

The interior of this tower has a permanent spell-like effect on it, similar to the *darkness* spell, except that it allows 10 feet of vision. Beyond that, only shadow can be seen, even with infravision. The shadows cannot be dispelled. A *light* or *continual light* spell only increases the range of vision to 20 feet. *True seeing* will penetrate the shadows.

The Guardian of Sorrow *is* this tower; the tower, including the spiral staircase, is *alive*! It does not attack until the PCs are at least half way between Map 4 and Map 5. Ten halberds are hidden at various locations in the tower walls along the spiral staircase—two between each map level (4–5, 5–6, 6–7, 7–8, 8–9). The Guardian uses the halberds to attack the characters. It does not always attack the lead character on the stairs.

The tower itself shakes and pitches, causing all characters on the stairs to make a Dexterity check every round or fall from the staircase to the floor below. Characters suffer 1d6 points of damage for every 10 feet fallen. Characters may crawl up the stairs at half their movement rate without having to make Dexterity checks.

The Guardian's heart hangs at the top of the tower. Only blows to the pulsing heart overhead can damage the Guardian.

Guardian of Sorrow: AL NE; Int semi; AC 8, MV 0; HD 8; hp 10; THAC0 13; #AT 1; Dmg 1d10; SA fall; SD nil; MR nil; SZ M (heart); ML fearless (20); XP 3,000

Use the description below if the PCs awaken the Guardian of Sorrow. When they get up to the top of the tower, they will see the glowing red, beating heart hanging from the ceiling by pulsing red veins. Seeing the heart is cause for a horror check.

In the distance above you begin to hear a steady pounding sound, like the beating of a gigantic heart. The sound pulses and throbs in the shadows. The tower begins to shake and tremble. Dust and rock chips float down from above, gently settling upon your head.

STRAHD'S OPPORTUNITY
The vampire casts *distance distortion* on the interior of the tower just as the PCs begin to climb the stairs. This spell normally requires an earth elemental to function properly, but the living tower itself is an adequate substitute. The duration of the spell is 32 turns, or about 5 hours. Any character falling from the stairs is treated as if falling twice that distance, to a maximum of 20d6 points of damage.

20. Tower Hall Stair
This stair leads from room 71 to room 19.

21. South Tower Stair
This stairway is lit by flickering torches in iron sconces. A chilly wind rushes down the circling stairway, seeming to kill the very heat of the torches. These stairs start at room 73 and go up past rooms 61, 9, 30, 35, and finally end outside of room 47.

22. Archers' Post
This is where archers once defended the keep. The castle courtyard is visible through narrow archers' slits that line the walls. The slits are 2 feet tall and 4 inches wide

23. Servants' Entrance

Flashes of lightning blaze through dust-caked windows in the east wall. The rhythmic drumming of raindrops beats against the glass. A large, heavy table sits in the center of the room, coated with dust. A thick book lies open on the desktop with an inkwell and quill next to it. A broken door is near the corner, and an unbroken one faces it from the other wall of the corner, next to the windows. A staircase drops into total darkness in the south wall. On each side of the staircase, a skeleton in bright armor stands at sagging attention holding a rusty halberd.

The skeletons are hanging on pegs and pose no threat to the party. The staircase descends to room 62. The ancient book is weathered and brittle, but the ink in the well is fresh. At the top of each page is scribed, "Please register for your own convenience and that of your next of kin." More than half the book is filled with names. All the names are illegible.

STRAHD'S OPPORTUNITY
While the characters are on the stairs, Strahd can cast a *lightning bolt*. It will almost certainly hit all of them. If they chase him, he leads them to room 24, then up the stairs to room 34, then vanishes through the secret door. It is possible that the characters will find the secret door and end up in the Tower of Sorrow (room 19).

24. Servants' Quarters
Broken furniture and ragged cloth are strewn about this room. Dim illumination comes from the dirt-caked windows in the east and north walls. A rickety staircase climbs up to a higher floor, room 34.

Court of the Count

Use Map 4 for these rooms.

25. King's Audience Hall

Rain and wind burst into this room through the broken glass and iron framing of a large window in the long wall. This immense room stands in chilly, brooding darkness. Hundreds of dusty cobwebs drape the room, hiding the ceiling from view. Directly across from the window are a set of double doors, the ornate carvings in their wood obscured by a thick layer of grime. A single door is also tucked into the same wall, like a lost and forlorn child.

At the far end of the hall, a huge throne stands atop a raised platform. The back of the throne is turned to the room. At the other end of the hall, opposite the throne, twin staircases lead down into darkness.

In the days when King Barov and Queen Ravenovia ruled, there were two thrones in this hall. Strahd removed the queen's throne and had it burned after becoming a vampire.

A secret door in the south wall leads to room 13. The staircases in the north wall go down to room 18. Check the results from "Fortunes of Ravenloft" for possible treasure or encounters here. If Strahd is here, he is sitting on the throne. He will, of course, hear the PCs coming and cast *spell turning* and *spectral hand* prior to revealing himself.

26. Guard Post

Massive double doors open from both sides into this quiet section of dark corridor. From both ends of the corridor, deep alcoves of darkness face each other with deathlike silence. Nearly out of sight, seeming to float within the alcoves' blackness, human figures can be seen.

The two figures are skeletons that were hung here long ago, each held up by a spear stuck through the bones into the wall behind it. The skeletons are harmless, even though they are both holding spears. A secret door in the back of the north alcove leads to room 33.

27. Hall of Grace

This wide hall has a dark, vaulted ceiling. Shadows seem to dance across the distant ceiling. A low moan rises and falls the length of the corridor, intoning sadness and despair.

The shadows are from the characters' flickering torches. The moaning is only the wind. Halfway down the hall on the south side, there is a secret door that leads to room 31.

28. King's Worship Place

This long balcony overlooks a vast, rubble-strewn room. Two large, ornate thrones stand in the middle of the dust-choked balcony. The thrones face away from the brassbound double doors leading to the balcony. Someone sitting in the thrones could easily be shielded from anyone behind the thrones.

Two Strahd zombies are sitting in the thrones. They attack if any member of the party looks around to the front of the thrones. Otherwise, they remain still. The sight of a Strahd zombie's limb moving after it has been severed is cause for a horror check.

Strahd Zombies (2): AL N; Int non; AC 8; MV 12; HD 4; hp 18 each; #AT 1–3; Dmg 1d8; SA severed parts can attack; SD turn as mummies, immune to *charm, sleep, hold,* and mental attacks; MR nil; SZ M; ML fearless (20); XP 270 each.

STRAHD'S OPPORTUNITY

If the PCs come from the Hall of Grace (room 27), the vampire waits on the wall above the doorway, using his innate *spider climb* ability. As soon as the battle with the Strahd zombies is engaged, he leaps down to attack the most vulnerable PC, attempting to drain his victim of life levels. He will then race down the Hall of Grace (room 27). He

will use a *hold portal* spell to delay the PCs just long enough to make his escape.

29. Creaking Landing

A staircase of ancient wood climbs shakily up a stonework shaft. With each step upon it, the wood strains underfoot, creaking and groaning.

This staircase climbs from room 16 to room 28. It may seem unstable, but is in fact quite sturdy.

30. Office of the King's Accountant

Dusty scrolls and tomes line the walls of this room and are scattered across the floor. In the center of all this clutter stands a huge accountant's desk. A man sits hunched atop a tall stool, scratching at a seemingly endless scroll of paper with a quill pen. A rope hangs next to him from a hole in the ceiling.

The figure is Lief Lipsiege, an accountant. He has no interest in the PCs. He is chained to his desk with heavy iron leg irons. The lock can be picked, but the chain cannot be broken or slipped from the desk without magical means. Under no circumstances will Lief voluntarily leave this room. He will pull the rope if he feels threatened. Killing Lief (a 0-level human) is cause for a Ravenloft powers check.

Lief was pressed into service by Strahd decades ago. Lief keeps all the books for Strahd, recording taxes collected, personal treasures, and anything else Strahd wishes to keep records of. Lief has been here longer than he can remember. He is grumpy because the Count keeps some treasure from him. Still, Lief found out where one important treasure lies. Lief will, if treated kindly, tell the PCs the exact location of the *Holy Symbol of Ravenkind*. Check "Fortunes of Ravenloft" results to determine where the symbol is. Lipsiege will draw a crude map of the symbol's location in the castle. His map should be geographically accurate, but it will not reveal any of the traps or other dangers that lie in the way. Lief will not necessarily know the most direct route to the symbol.

Lief is familiar only with the rooms immediately off the spiral staircase (area 21), which adjoins this room. He knows that the bottom of the stairwell ends in a flooded cellar, and that it ascends to the lounge and guest room (rooms 50 and 49, respectively). In fact, room 49 is where he normally sleeps, but Strahd has chained him to his desk until he finishes the books on the most recently collected taxes. He is unaware of the trap in room 61 and the other monster encounters in the castle. The guardian portrait, witches, and other creatures of the castle have orders to ignore Lief.

If the rope is pulled, a tremendously loud gong sounds. Within 1d8+2 rounds, a wandering monster appears (possibly even Strahd) and attacks the PCs. It is up to the DM to decide what monster answers Lief's call for help.

Scattered about the room, under the papers, are 20,000 cp; 1,000 gp; 500 pp; and 100 reference books on accounting procedures worth 10 gp each. If treated nicely, Lief will give the PCs a clerical scroll that he has managed to keep hidden from Strahd. It contains *heal, restoration, cure serious wounds*, and *cure disease* spells.

31. Trapworks

Read this description only if the party enters this room on Map 4, probably coming in from room 27.

The aroma of grease and well oiled wood fills your nostrils as you enter the room. The entire place is filled with intricate machinery. There are small passages between the gears and pulleys. Behind all the machinery, a cold shaft rises up from the darkness and continues down past the room.

The machinery on Map 4 raises a stone compartment from room 61, past this room, to just outside of room 39 on Map 5. The stone compartment moves up and down in a shaft that is right next to this room. A fall from the top is a total of 65 feet, landing the character on the roof of the "elevator."

There is a 40% chance that any character who tries to activate the mechanism can do so. Thieves

can use the find/remove traps skill if it has a greater chance of success. If activated, all the gears, ropes, and pulleys move at once. Well cared for, the device operates relatively quietly.

When the trap is moving, a 10-foot-wide stone compartment rises past the room. A secret door is in the top of the compartment. Anyone riding on the roof of the compartment while it goes up the shaft will be crushed against the top of the shaft within one round, taking 3-30 (3d10) points of damage.

When the compartment reaches the top of the shaft, a door opens into the small, 10'×10' room immediately outside room 39. The secret door connecting the two is clearly visible from this side, but is well hidden to anyone standing in room 39. Strahd is certain to attack any characters who fall prey to the trap and find themselves separated from the party.

STRAHD'S OPPORTUNITY
The vampire will cast *hold person* on any character trapped on the roof of the elevator while it is rising. This paralyzes the PC and squashes him against the roof

32. Maid's Hall

Stained, yellowed lace hangs neatly from eight canopied beds. The single lithe figure of a woman moves about the room, dusting the furniture. She sees you immediately, falls to her knees, and cries out, "Please, sirs! You must save me from this place!"

The woman is Helga, the only maid in the castle. She is a vampire, but will pretend to be human at first. Helga will join the party if invited. She claims to be the daughter of a villager, cruelly forced into service of the Count (she never refers to him by name). She will beg on her hands and knees, if necessary, to be saved from this awful place. She will play the part of the innocent female to the last, revealing her ferocity as a vampire only when she attacks. She is, in fact, the daughter of one of the townspeople, but she chose a life of evil with Strahd. Helga will attack the PCs only when an opportunity to do so without having to fight the entire party presents itself. She also attacks if commanded to do so by Strahd

Vampire, Maiden (1): AL CE; Int exc; AC 1; MV 12, Fl 18 (C); HD 8+3; hp 40; THAC0 13; #AT 1; Dmg 1d6+4; SA energy drain, *charm person* gaze (–2 save), *shapechange* (wolf or bat), summon wolves or bats, *spider climb*; SD +1 weapon to hit, half damage from electricity or cold, *gaseous form*, immune to *sleep*, *charm*, *hold*, and mind affecting spells, regenerate 3 hp/round; MR nil; SZ M; ML champion (16); XP 3,000.

33. King's Apartment Stair
This hall and staircase lead up to room 45 from rooms 26 and 32.

34. Servants' Upper Floor

The floor sags in the middle of this room. Dirt-caked windows allow little light through from outside. Broken bedframes litter the floor.

A secret door on the west end of the south wall leads to the stairway (room 19). The Guardian of Sorrow activates only if the PCs climb halfway up to the next floor.

Rooms of Weeping

Use Map 5 for these rooms.

35. Facing Guardians

A door of delicately engraved steel stands at the end of this dark hallway. Intricate details still stand out clearly on the door's surface. The door seems to almost shine with a light of its own, untouched by time. Yet on each side of this door is an alcove filled with a darkness that shames the night. A motionless figure stands like a shadow within each alcove, as still as the cliffs of Balinok.

The figures are spectres that attack anyone (other than Cyrus Belview or Lief Lipsiege) attempting to move through this hall

Spectres (2): AL CE; Int high; AC 2; MV 15, Fl 30 (B); HD 7+3; hp 35 each; THAC0 13; #AT 1; Dmg 1d8; SA energy drain (2 lvls); SD +1 weapon to hit, immune to cold & paralysis, immune to *charm, sleep, hold,* and mental attacks; MR 50%; SZ M; ML elite (13); XP 4,000 each.

ORIGINAL
Wraiths (2): AL LE, Int avg; AC 4; MV 12, Fl 24 (B); HD 5+3; hp 25 each; THAC0 15; #AT 1; Dmg 1d6; SA energy drain; SD undead, MR nil; SZ M; ML champion (15); XP 3,000 each.

36. Dining Hall of the Count

Dust fills your lungs. The musty smell of death and decay swirls around you. Before you, a long table of polished oak lies beneath a blanket of dust. The rotting tablecloth lies tattered beneath dusty china plates and stained silverware. In the center of the table, a large, tiered cake leans heavily to one side. The once white frosting has turned green with age. Cobwebs drape like dusty lace down every side. A single china figure of a well-dressed woman adorns the top of the cake under thick layers of dust. The window is draped with heavy curtains, muffling the sounds of rain and thunder.

This room has wooden doors in the north and west walls, and an ornate steel door in the east wall. The toy figure of the groom from the top of the cake was cast on the floor; the PCs can find it if they search through the dust.

37. Study

A blazing hearthfire fills this room with rolling waves of red and amber light. The walls are lined with ancient books and tomes, their leather covers well oiled and preserved carefully. All is in order here. The stone floor is hidden beneath a luxurious rug of a deep-patterned weave. A large, low table sits in the center of the room, waxed and polished to a mirror finish. Even the poker next to the blazing fireplace is polished.

Large, overstuffed divans and couches stand in order about the room. Two luxurious chairs face the hearth. A huge painting hangs over the mantlepiece in a gilded frame. The rolling light of the fire illuminates the carefully rendered painting. It is an exact likeness of the Burgomaster's daughter, Ireena Kolyana. Though the painting is obviously centuries old, the likeness is unmistakable.

Show the players the illustration on the following page. If Ireena is with the party, she will react in shock to the sight of the portrait. However, she is quite resilient. After the shock wears off, the portrait strengthens her resolve to destroy Strahd once and for all.

Two separate doors are in the north wall. Another door is in the south wall, as well as a set of double doors in the west wall. A secret door behind the fireplace is opened by lifting the poker from its stand. Characters must put the fire out before passing through the fireplace or suffer 1d6 points of damage for each round that they stand within the blazing hearth. Check "Fortunes of Ravenloft" results for possible treasure and encounters here.

STRAHD'S OPPORTUNITY
If Strahd chooses to attack here, he can flee easily by turning gaseous and drifting up the chimney. Alternately, he can use his *spider climb* ability to climb the flue.

38. False Treasury

This smoky room lies behind the fireplace. Glinting through the smoke, gold, silver, and copper coins lie scattered around a closed chest. The fittings on the chest tell of superior workmanship. On the east wall are two torch sconces. The southernmost sconce holds a torch with an intricate metal base. The other is empty. A skeleton of a man lies against the wall in broken plate armor. His right hand is at his throat, while his left hand holds the matching torch from the empty sconce.

If the torch is taken from the dead man's hand and placed back into the empty sconce, the secret door on the north end of the east wall opens, leading to room 39. Taking the torch from the sconce at any time reverses the process. A good tactic for any wandering monster that encounters the characters here is to remove the torch here in room 38, effectively trapping the characters in room 39.

There are 50 gp, 100 sp, and 2,000 cp scattered around the trapped chest. The chest is unlocked. It opens easily, sending out a sleep gas that renders characters unconscious for 1–4 hours. To avoid the sleep gas, characters must make a saving throw vs. poison with a –4 penalty. If more than one character falls asleep, Strahd might choose this moment to attack.

If all the characters fall asleep, they all awaken, apparently unharmed, in room 50, four hours later. This is a false assumption, however. If Strahd's goal is to steal a body using a *magic jar* spell, he uses this opportunity to do so. One of the PCs (DM's choice) has now been bitten by Strahd. *Don't tell the player that his character has been bitten!* Let him play normally. A side effect of Strahd's bite is that the vampire's voice acts like a *suggestion* spell with a –2 penalty to the saving throw. The next time Strahd attacks the party, he will attempt each round to order that character to turn against the rest of the party. Since Strahd is just talking, and not actually casting a *suggestion* spell, it doesn't cost the vampire an action to do this.

39. Hall of Riches

This ancient hall is choked with spider webs. Their dusty threads hide the very walls and ceiling. The webs are broken by a single clear path down the center of the room.

This hall ends at a pair of bronze doors of highly ornate design. These doors lead to room 40. Remember that the mechanism for opening the secret door to room 38 can only be reached from room 38. Of course, a *knock* spell will open the secret door easily. Behind the cobwebs against the south wall, a secret door leads to the elevator shaft of room 31

40. Belfry

Dusty cobwebs fill the area, their musty smell assaulting your senses and obscuring sight. Deep pools of darkness lie all about you, broken only by an occasional flash of lightning vainly attempting to penetrate the spidery veils. A single path leads to the center of the room, where a rope dangles from high above.

The rope is attached to a bell 20 feet overhead. Pulling or climbing the rope sounds a loud, long gong. That sound causes five giant spiders to drop from their webs and attack. The spiders attack only if they are attacked or if the gong is sounded. Behind the cobwebs on the west side of the north wall is a secret door that leads to room 41.

Giant Spiders (5): AL CE; Int low; AC 4; MV 3, Wb 12; HD 4+4; hp 25 each; THAC0 17; #AT 1; Dmg 1d8; SA poison (type F); SD nil; MR nil; SZ L; ML elite (13); XP 650 each.

41. Treasury

This room is filled with rotting wooden chests and moldering sacks. Dust and cobwebs are everywhere. The following treasures are in the various chests and sacks: 50,000 cp; 10,000 sp; 10,000 gp; 1,000 pp; fifteen 100-gp gems; ten 1,000-gp jewels; a glowing *sword +1, +2 vs. magic using creatures;* a *mace +2;* and a clerical scroll with *cure serious wounds, heal, restoration, raise dead, remove curse.* Check "Fortunes of Ravenloft" results for other possible treasures and encounters.

42. Bedchamber

Sweet smells waft from this delicately lit room. A large window is covered by heavy red draperies, hanging stiffly from the high ceiling. The sounds of rain and thunder are muffled by the fabric. Their tassels of golden fiber glint in the light of three candelabras sitting atop small tables about the room. Tall white candles burn with bright, steady light. A large bed, canopied by silken curtains, sits with its headboard

against the north wall. Lying amid the velvet and satin sheets and bedclothes is a young maiden in a nightcoat. One of her dainty slippers has fallen to the floor at the foot of the bed. Carved into the headboard with great skill and care is a large letter "Z."

Double doors lead from this room to the south and east. The figure in the bed is Gertruda, the teenage daughter of Mad Mary. Gertruda is oblivious to any danger to herself—especially from Strahd. Sheltered by her mother all of her life, Gertruda is innocent and believes only in a fairytale view of life. When faced with a decision, Gertruda almost always makes the most simplistic choice. She is naive to the point of being a danger to herself and others. Fortunately, Strahd has not yet bitten her. He is intent on his current plot and is saving her for later. Gertuda was kept blindfolded when she was kidnapped. She has explored only this room, the bath chamber, and the wardrobe closet (rooms 42, 43, and 44).

STRAHD'S OPPORTUNITY

If any character opens the curtains, in a flash of lightning the PCs see Strahd standing on the walkway. This is cause for a fear check. He will attempt to *charm* a PC with his gaze. Roll the saving throw secretly, and *don't* tell the player that his character has been *charmed*. Strahd will use the *charmed* PC as an ally in a future attack.

If the characters break through the window, they suffer 1d6 points of damage plus their Armor Class (example: an AC 6 character takes 1d6+6 points of damage). In this case, Strahd *spider climbs* onto the roof to escape. He will head for the chimney and climb down it or use *gaseous form* to drift down it

43. Bath Chamber

In the center of this room stands a large, ornate iron tub. Scented steam is rising from the heated water in it. Moldering curtains of black and gold brocade hang on either side of the tub. If the PCs look behind the curtains, they will find the not-so-hidden wardrobe closet.

44. Closet

Within this room hang 28 capes and an assortment of black formal wear. Two windows in the south wall are covered with heavy curtains, thick with the dust of centuries.

45. Hall of Heroes

Long, low moans drift down from alcoves that line both walls of this long hall. The ceiling has fallen here, leaving rubble strewn across the floor. Overhead, the beams of Castle Ravenloft's roof are exposed. Sporadic lightning from the clouds above flashes into this hall. A graven statue stands within each of the eight alcoves. Shafts of light cross the statues' faces at obscure angles. Another sudden flash and crack of lightning reveals the faces formed in the shapes of terrified men and women.

The statues are imbued with the spirits of long-lost inhabitants of Ravenloft who grieve at the loss of Ravenloft's former glory. If the PCs listen closely, they can tell that the moans are coming from the statues. In fact, the spirits are moaning, "Weeeee knooooooow."

The first time a character asks a question in this hall, even if it is rhetorical or not directed at the statues, it is answered. The Dungeon Master should speak in a ghostly, hollow voice when answering questions as the spirits. Each spirit (one in each of the eight statues) will answer one question for the PCs if asked directly. The statues know the location of the items revealed in "Fortunes of Ravenloft." They even know where Strahd is. However, they will not give directions other than "up from here" or "down from here," or "neither higher nor lower" if he is on this level of the castle.

46. Courtyard Overlook

This is a wide walkway surrounding most of the keep. The pouring rain continues amid flashes of lightning and the sharp cracks of thunder. Far below these parapets are the shining wet cobblestones of the courtyard.

This walkway runs around the front of the upper portion of the keep. To the north and south, a walkway runs along the top of a wall (over area 2) to the outer wall of the castle. See Map 2 for the length and location of the castle walls. All of the windows leading from this parapet into the keep are shut and locked, but can easily be broken. Crashing through a window causes 1d6 points of damage plus the Armor Class of the character (example: an AC 6 character takes 1d6+6 points of damage)

Spires of Ravenloft

Use Map 6 for these rooms.

47. The Landing

A small flagstone landing wobbles slightly underfoot. Two stairwells sit side by side on the long wall. The chill draft of wind whistles mournfully through the small room, rushing down from one set of circular stairs. Pausing only for a moment at this landing, the wind continues down the other stair. A single doorway with a heavy wooden door, fortified with metal bands, stands opposite the ascending stairwell. Beside this door, an ancient portrait of a bearded man stands watch over the area, its still eyes staring defiantly back at your own.

One member of the party (DM's choice) sees the eyes in the portrait shift to look at him. The rest of the party see only an unnervingly defiant portrait.

The portrait attacks the PCs only if they attack it, if they are *not* accompanied by Cyrus Belview or Lief Lipsiege, or if they try to enter this room through the door in the west wall. The portrait attacks with spells as a 5th-level caster. The portrait's material spell components are built into its frame. If the frame is destroyed, the painting loses all its power. It will not attack Cyrus or Lief.

The guardian portrait tries to hold characters until Strahd arrives. The vampire will arrive in 1d6+2 rounds in bat form. If he sees that the portrait has been destroyed or that it is not affecting the PCs much, Strahd will turn around and fly away before the player characters even see him.

Guardian Portrait: AL CE; Int low; AC 8; MV 0; HD 5; hp 15; THAC0 N/A; #AT 1; Dmg nil; SA spells; SD nil; MR nil; SZ S; ML fearless (20); XP 420
Spells: *color spray* (×4), *glitterdust, hypnotic pattern, hold person.*

48. Offstair

This stairway rises from room 47, progresses past room 54, and then ends at to the top of the tower (area 57).

49. Lounge

A low ceiling, supported by heavy beams, seems to press down on this room. The west wall curves with the tower and is fitted with three windows of beveled glass in steel latticework. Rain beats against the glass. Flashes of lightning reveal black clouds outside. Plush, overstuffed chairs and couches stand about the room. Their fabric is faded with age; the patterns are nearly gone. A bookcase lines the east wall between two doors.

The books are of no help to the party. Some of the titles found on the bookshelf are *Embalming: The Lost Art; Life Among the Undead: Rules of the Game; The Nature of Blood: An Apprentice's Handbook;* and *Masonry and Woodworking.*

50. Guestroom

A huge bed sits in the center of this room, its four corner posts rising to a black canopy trimmed with gold tassels. Several comfortable divans are placed about the room. There is a banded door in a side wall and a smaller unbanded door in the other side wall.

There is no danger in this area during the day. However, during the night, the witches from room 56 come down through the trap door in the closet (room 51). They try to kidnap a member of the party with a *charm person* spell (an NPC if possible) and take him back to their lair (room 56). If the PCs end up here as a result of the sleeping gas trap in the fireplace of room 38, the witches do not attack while they are sleeping.

51. Closet
This small, empty, 10-foot-square room is lined with pegs to hang cloaks and clothes. A secret trap door is in the ceiling, through which the witches come to attack the party at night.

52. Smokestack
Jutting from the steeply sloping rooftop of the castle, a spindly smokestack, 3 feet wide at the top, rises 30 feet from the peak of the roof, belching smoke from its iron-pronged capstone.

The chimney leads down 50 feet to the blazing fireplace in room 37. The smoke in the chimney causes any character in the chimney to make a saving throw vs. poison or pass out. Unconscious characters fall into the fire of the fireplace below. Characters take normal fire damage of 1d6 per round from the blaze.

53. Rooftop

The sagging rooftop of the keep slopes precariously toward the courtyard some 100 feet below. The ancient roof tiles, slick with rain, loosen easily underfoot, gladly giving up their burden and dropping into the rain drenched courtyard below. Each falling tile resounds with a faint clatter as it hits the flagstones of the courtyard.

There is a base 30% chance per round that anyone attempting to traverse this roof will start to slide down. Thieves can use their climb walls ability to improve these odds. Characters must make Dexterity checks to catch themselves. Most of the roof areas will dump a character safely into a rain gutter between two peaks. A few of them will send a character hurtling off the building. Most falls are onto the balcony of area 46. Any character foolish enough to be climbing near the belfry (rooms 40 and 41) may fall all the way to the courtyard. Damage suffered is 1d6 per 10 feet fallen.

More Spires of Ravenloft

Use Maps 7–10 for these rooms.

54. Familiar Room

As you enter this room, an evil essence embraces you. Torn and broken couches lie in heaps, haphazardly strewn about the room. The low ceiling seems to press down upon you. Deep claw marks cover the hardwood furniture. Claw marks have also sliced the once-lush upholstery to shreds. From the dark shadows on the floor, amid the rubble, three pairs of green eyes stare at you.

These are the cat familiars of the witches in room 56. If the familiars see the PCs here, the witches are alerted to their presence. The cats will not attack the PCs and may even allow themselves to be petted if it will give the witches time and opportunity to spring a trap.

55. Element Room

This is a large, oppressive room with a low ceiling of heavy beams, lit only by the dim light of two leaded glass windows in the south wall. Steel latticework covers both windows, illuminated by flashes of lightning. Several tables fill the room, their legs seeming to barely support the glass jars and bottles that sit atop them.

A secret trap door is in the floor at the northeast corner of the room. Perceptive characters might notice a disturbance in the dust on the floor leading to the eastern door on the north wall. The dust appears as if something was dragged across the floor from the trap door to the doorway.

The bottles contain clearly marked elements of magical use such as "Eye of Newt," "Hair of Bat," "Snail Hearts," and "Maresweat." There are, however, no completed potions among the bottles.

56. Cauldron

Through the darkness of this room, you can just barely see green-glowing wisps bubbling up from a huge black kettle. Jolting sounds of cackling suddenly strike, sending a shudder through you.

Witches, human (7): AL CE; Int high; AC 8; MV 9, Lvl 3; hp 12, 9, 8, 8, 6, 5, 4; THAC0 20; #AT 1; Dmg 1d4; SA Spells; SD Spells; MR nil; SZ M, ML elite (14); XP 175 each

Grizelda:	*burning hands, charm person, blindness*
Annis:	*grease, shrink, web*
Yaga:	*enlarge, chill touch, scare*
Lucretia:	*hold portal, burning hands, darkness 15' radius*
Braga:	*magic missile, protection from good, ray of enfeeblement*
Morgana:	*push, spook, invisibility*
Haggis:	*shield, shocking grasp, improved phantasmal force*

The witches will attack immediately, knowing that Strahd would punish them with worse than death should they bargain with the PCs. The witches' spellbook, with all of the above spells, sits open on the far side of the kettle. The book is evil and causes 3d10 points of damage to anyone of nonevil alignment who touches it. The book can be handled by evil characters. A *potion of extra healing* and an *amulet of life protection* are also here.

Any character previously kidnapped is lying in the corner, bound, gagged, and *invisible*. The witches intend to keep him as a personal slave. They are brewing a potion that will make him mindless and obedient

57. Parapet

This is the top of the tower. A turmoil of black, boiling clouds rolls unceasingly over the dark towers of Ravenloft. A chill rain soaks you to the bone. Occasional flashes of lightning reveal the slick rooftop dozens of feet below. This tower roof is rimmed with broken parapets. A slender stone bridge spans the gap between this tower and the one nearby, some two dozen feet away. Rising from the side of the tower on which you are standing, the featureless stone of the high tower of Ravenloft thrusts skyward.

The courtyard is 95 feet below. The roof of the keep is 30–35 feet below. A fall from up here would be quite deadly

58. Bridge

This slender stone and masonry bridge hangs over the dark gap between the towers. The stones are wet and slippery from the rain. The old iron railings rusted away years ago, leaving the bridge without handholds.

Crossing this bridge is dangerous without a rope. Each character must make a Dexterity check to avoid falling off.

59. Hightower Peak

The spiraling staircase finally ends at a 5-foot-wide walkway that circles the shaft. In the center of the tower's highest floor, a 15-foot-diameter hole drops into the cold heart of Castle Ravenloft itself. Air rushes up from the shaft, sending the supernatural chill of the grave through your every bone. Archers' slits line the walls. Aging beams support a steep roof. One beam and part of the roof have fallen away, leaving a gaping hole to the sky.

The shaft plunges 270 feet down to room 84 in the deepest level of the castle.

60. Northtower Peak
The stairs emerge into a brightly lit room that has manacles attached to the walls and a wooden frame bed. Check "Fortunes of Ravenloft" results for possible treasure here.

Larders of Ill Omen

Use Map 11 for these rooms.

61. Hallway

A web-filled stairway at the end of this short, arched hallway spirals down from the upper floors of the castle. The stairs continue to wind down farther into the foul depths of Ravenloft. The other end of the hallway ends in a door.

There is an elevator trap in this hallway, triggered by pressure on a panel in the floor. There is a secret door in the ceiling over the floor panel. The secret door can be opened; it leads to the shaft described in room 31.

Anything weighing 40 pounds or more has a 30% chance of triggering the trap. Roll for each character crossing the floor plate. When the trap is sprung, two steel portcullises drop with lightning speed, closing off the middle 10-foot section of the hallway. Any character directly under a portcullis must make a saving throw vs. breath weapon with a +5 bonus to avoid being hit by it. The portcullis causes 2d8 points of damage and pins the character to the floor. A combined Strength of 50 is required to lift the portcullis.

As soon as the steel portcullises close, two stone walls, 2 feet thick, slowly descend from the ceiling. The stone blocks take 1 full round (60 seconds) to drop to the floor, closing just beyond the steel portcullises. The blocks weigh 40 tons each and are an irresistible force.

Characters trapped between the stones must make a saving throw vs. poison (sleeping gas) with a –4 penalty or fall asleep. Those who remain awake inside the trap feel the floor suddenly rush upward. The stone compartment they are in takes them to the secret room just outside room 39.

The trapped characters present an excellent opportunity for Strahd to attack.

Characters who are not trapped between the falling portcullises see the stone walls fall around their fellow adventurers, hear several terrible grinding noises from within for 1 round, and then watch the stones and portcullises rise, revealing an empty corridor with fresh bloodstains on the floor. This is merely sheep's blood, spilled onto the floor from a wineskin by the trap mechanism. Strahd told Cyrus Belview to load it into the trap as soon as the adventurers entered the castle.

STRAHD'S OPPORTUNITY
The vampire-mage can cast Von *Gasik's refusal* on the edge of this trap surface to prevent spellcasters from stepping off the trap on one side. As the party mills around trying to figure out what is going on, the chances of the trap going off increase. For each character, roll each round that he or she stands in the affected area

62. Servants' Hall

This hall stands in deadly silence. The low ceiling sags from heavy beams. A fog clings to the floor in thick patches, obscuring everything below hip level. A giant shadow is cast across the ceiling as a dark figure shuffles purposefully down the corridor toward you.

At the east end of the hall is a rusted but sound portcullis leading to room 63. The double doors to the west are made of heavy planks banded with steel. Stairs on the east end of the north wall lead up to room 23. The figure approaching is Cyrus Belview, who will not attack. The light in the room comes from a lantern on the floor behind Cyrus.

Cyrus Belview: AL CN; Int avg; AC 10; MV 9; Lvl 0; hp 3; THAC0 20; #AT 1; Dmg 1d3; SA nil; SD nil; MR nil; SZ M; ML steady (11); XP none.

Poor old Cyrus is obviously crazy. He has served the master for uncounted years and is totally devoted to him. Cyrus tries to get the PCs to retire "to your room in the tower" (room 49). If the PCs do

not go, Cyrus returns to his work of preparing his dinner in room 65. Cyrus tends to giggle to himself from time to time for no apparent reason. He also likes to tell poor jokes at the most inopportune moments.

Cyrus knows this floor and the main floor (Map 3) of the castle very well. If befriended or *charmed*, he will gladly tell the PCs anything about those two floors, even giving them a tour. He does *not* know about any secret doors. He knows of the trap in room 61 and will avoid stepping on the pressure plate without giving away its existence. However, he won't tell the PCs about the trap and will let them fall prey to it. If asked directly, he will tell them of the chapel (room 15), but refuses to enter it himself ("master's orders"). Killing Cyrus is cause for a Ravenloft powers check

Cyrus has wisely never ventured into the lower levels of the dungeon. He has only limited knowledge of the upper floors. He knows only those rooms that are right next to the stairwell of area 21. This includes rooms 30, 35, 36, 42, 43, 44, 49, and 50. The guardians in room 35 have orders to leave Cyrus alone, as does the portrait guardian in room 47. He cannot be persuaded to venture away from the two floors he knows or the rooms listed, even if *charmed*

63. Wine Cellar

Behind an iron gate, arched frames of stone form a low, wet ceiling over this wine cellar. Great casks of wine line the walls, their bands rusting and their contents long since spilled onto the ground.

The iron gate is locked. It can be picked by a thief. A character with 18 or greater Strength could bend the bars At the far south end of the west wall, a crack half an inch wide by 5 inches long leads to room 17

STRAHD'S OPPORTUNITY

The vampire can cause the gate to close and lock merely by concentrating It is one of his powers as the dark lord of Barovia. Ideally, some of the characters would be caught on different sides of the gate. Once this happens, a vampire maiden will seep into the room through the crack in the wall. This goes unnoticed because of all the wine casks. In the hallway, Strahd himself will attack with spells from the far end of room 62.

64. Guard Stairs

This is a spiral staircase of gray, dusty stones. It starts at room 68 and goes all the way up to area 46.

65. Kitchen

A horrible odor of decay assaults your senses as you enter this steam-filled room. It is clearly a kitchen, although dust, cobwebs, and mold cover all surfaces, including the rusted cookware. A huge pot bubbles over a blazing fire in the center of the floor, its green, muddy contents rolling over and over.

Any characters who look into the pot encounter the Strahd zombies in the pot. One of the zombies has been sliced and diced into separate legs, torso, arms, and head. The other two are whole. The sight of this stewpot is cause for a horror check.

If Cyrus Belview is present (see room 62 above) when the Strahd zombies attack, he grabs a large club (1d6 damage) near the door and tries to beat them back into the pot. Cyrus explains that he just isn't the cook he used to be, and his meals tend to get out of hand these days

Strahd Zombies (3): AL N; Int non; AC 8; MV 9; HD 4; hp 15 each; #AT 1–3; Dmg 1d8; SA severed parts can attack; SD turn as mummies, immune to *charm*, *sleep*, *hold*, and mental attacks; MR nil, SZ M; ML fearless (20); XP 270 each

66. Butler's Quarters

This square room is cramped by numerous items filling it from wall to wall. A small, sagging bed sits to one side under a huge faded tapestry depicting Castle Ravenloft. Dusty lanterns sit in various places. Huge, rich curtains are draped

haphazardly about the room. Thousands of pieces of junk cover the floor. Broken swords, crumpled shields, and battered helmets lie in piles all about.

These are Cyrus's quarters. There is nothing of value to the PCs here. If Cyrus Belview is with the party, the PCs should notice that he is going through their belongings and chuckling to himself. Cyrus has been picking up equipment from dead adventurers for years. He looks forward to adding to his collection after Strahd finishes the PCs.

67. Guards' Hall

Darkness, cold as a winter sweat, wraps around you. Large oak tables, scarred and beaten, lie scattered like toys about this room, their wood crushed and splintered. Dark stains cover the floor and the wall.

There is a door in the center of the north wall and a door in the center of the south wall. A set of double doors leads from the east wall. In ages past, when Strahd slew all the castle's inhabitants, a battle between the vampire and the castle guards raged here. The outcome was never in doubt. Most of these guards are now Strahd zombies and Strahd skeletons scattered throughout the castle.

68. Guards' Run

This short, arched corridor starts at a heavy wooden door. Cool, moist air blows out from an archway in the side wall. Just around the corner, a spiral stair leads up into darkness.

69. Guards' Quarters

Sickly yellow lichen covers the ceiling of this passage. Openings to both sides are small, square alcoves. Rotting cots and rags squat in the shadows of the alcoves. A deathly silence fills the hall.

When the characters are halfway into the hall, 10 Strahd skeletons, one from each alcove, leap out to attack.

Strahd Skeletons (10): AL N; Int non; AC 7, MV 12; HD 2; hp 10 each; #AT 3/2; Dmg 1d6, SA *detect invisible*; SD turn as wights, immune to *charm*, *sleep*, *hold*, and mental attacks, immune to cold & piercing weapons, half damage from edged & blunt weapons; MR 20%; SZ M; ML fearless (20); XP 420 each

70. Kingsman Hall

This square room drowns in chaos. Shattered furniture lies in heaps around the walls. Broken bones lie scattered amid crumpled and crushed plate armor. Shields and swords jut from the walls as if driven there by some tremendous force. There is a door in the center of the north wall and a door in the center of the south wall. A dark archway leads out through the east wall.

71. Kingsmen Quarters

A dark, low passage leads to an ascending staircase. Sickly yellow lichen covers the ceiling. There are four small rooms on each side of the passage.

72. Office of Vengeance

This shadowy room is in perfect order. An old cot stands to one side, its heavy blanket made taut and straight. A great table stands with its chair, inkwell, and quill set carefully in place. Lances and swords are carefully hung on the walls.

A shadow fiend lives in this room. After the party enters the room, the fiend leaps out to attack. A secret door in the north end of the west wall leads to room 79. One of the swords is a *sword +1, +3 vs. regenerating creatures*. A *scroll of protection from undead* is hidden inside one of the table legs.

The fiend will flee from bright light. If forced to fight, it has AC 9. If illuminated by a torch, the fiend becomes AC 5 and gains a +1 bonus to attack rolls. In shadows or darkness, it is AC 1, gets a +2 bonus to attacks, and takes half damage from attacks. If a *light* spell is cast directly upon it (not just in its area), the fiend suffers 1d6 points of damage per level of the caster. Being attacked by the shadow fiend is cause for both a fear and a horror check.

Shadow Fiend (1): AL CE; Int very; AC 1, 5, or 9; MV 12; HD 7+3; hp 40; #AT 3; Dmg 1d6/1d6/1d8, SA *detect invisible*; SD 90% hide in shadows, *magic jar*, *darkness 15' radius*, *fear*, immune to fire, cold, electricity, turned as special; MR 20%; SZ M; ML fearless (20); XP 2,000.

Dungeon and Catacomb

Use Map 12 for these rooms.

73. Dungeon Hall

The stairs descend into black, still water that fills an arched hallway before you. The water's surface is like dark, mirrored glass, disturbed only occasionally by the "thwuck" of a drop falling from the ceiling. Two dozen feet down the hall, arched doorways lead from each side of the hallway. In each arched doorway, an iron door stands closed and partially submerged. All is still except for a weak cry for help coming through one door.

The floor beneath the water is not as solid as it may seem. There is a safe path (see the diagram on the map sheet), but the rest of the floor is covered with special weight-sensitive trap doors. There is a 50% chance that a person standing on a pressure plate will cause the trap to activate. The pit under each trap door is a *teleport* area that is activated by the opening door.

In diagram A, each trap has the number 74 or 75 on it. These numbers refer to the dungeon room the victim is teleported into. Each character is teleported into a different cell in that side of the dungeon, even if multiple characters stepped on the same trap. The DM decides which cells each character arrives in. PCs cannot end up in the same cell as the werewolf, but can end up in the same square as the magical sword

If a character sets off a trap, other characters in the hall see an explosion of air and water around the trapped character (air that was trapped in the pit is released suddenly when the trap door opens). The trapped character is sucked under the water and disappears. The trap doors automatically reset themselves, leaving only a slowly dissipating swirl in the water

74. North Dungeon

The fungus-laden ceiling hangs only a few feet above still, black water that fills this dungeon corridor. The water is shoulder deep. Small cells, their entrances blocked by iron bars, are on both sides of this arched central hall. Liquid drips from the hanging growth on the ceiling.

The corridor is 40 feet long. There is a secret door right at the waterline in the north wall of cell "e." On the other side is a polished marble slide (area 82). It takes 5 rounds to climb the slide. Each round, there is a 75% chance of the character sliding back down into the cell. Thieves can use their climb walls skill, but suffer a –35% penalty. The secret door can be opened *only* from the other side.

In each cell listed below, many previous adventurers gave up their gold. All items listed are lying underwater. Each cell also contains hopelessly rusted armor, weapons, and other belongings. Nothing rusty is of any value, having been sitting here for decades or centuries.

Cell	Treasure
Cell a	6,100 ep
Cell b	5,600 ep
Cell c	600 pp
Cell g	6,900 ep
Cell h	*Amulet of proof against detection and location*

STRAHD'S OPPORTUNITY

Any character teleported into a cell is visited by Strahd. Don't tell the player that this is happening. The vampire attempts to *charm* his victim. Roll this secretly and don't tell the player if the attempt succeeds. Strahd will then leave and wait until his next attack to use that character as an ally.

If the attempt fails, tell the player that Strahd comes to visit. Tell the player that his or her PC cleverly avoided the vampire's eyes and was not charmed. Strahd then attacks the lone character, attempting to kill the PC while trapped in the cell.

75. South Dungeon

Use the boxed description from room 74. A werewolf lurks in the water in cell A, waiting There are 650 pp in cell B.

The werewolf appears as a villager. He begs the PCs to rescue him. He was locked in here by Strahd because he disobeyed Strahd. The werewolf is anxious to prove his worth to Strahd, so he will try to join the party and attack the PCs at the first good chance. Seeing Ivan shapechange is cause for a horror check. Being trapped in a cell while any monster attacks is cause for a fear check.

Loup-Garou, Mountain (Ivan Koreshev): AL CE; Int high; AC 3; MV 15 (18); HD 7; hp 28; THAC0 13; #AT 3(1); Dmg 1d4/1d4/2d4(+4 with weapon); SA nil; SD gold or +1 weapon to hit, suffers only magical bonus as damage; MR 40%; SZ M; ML elite (14); XP 4,000.

ORIGINAL

Wolfwere (Ivan Koreshev): AL CE; Int high; AC 3; MV 15; HD 5+1; hp 21; THAC0 15; #AT 2(1); Dmg 2d6 and by weapon; SA song of *lethargy*; SD cold-forged Iron or +1 weapon to hit; MR 10%; SZ M; ML elite (14); XP 2,000.

76. Torture Room

Dark, ominous shapes jut up from the still, brackish water that fills this room. An undefined, chill crawls down your spine as you survey the motionless shapes. An arched passage, also partly submerged, lies on one side of the square room On a rounded balcony, high above the water, two high-backed chairs look down upon you.

The ceiling is 17 feet above the water, which is 3 feet deep. To the north, a large balcony (room 77) stands 7 feet above the level of the water in the room (10 feet off the floor). Close examination reveals that the dark shapes in the room are racks, iron maidens, stocks, and other torture apparatus. The skeletons of their last victims seem frozen in silent screams. Any character that realizes what this room is must make a mild horror check, with a +2 bonus. The lower portions of the devices are underwater

The skeletons are Strahd skeletons that attack once the party is in the room. Strahd zombies lie completely submerged in the water. The zombies rise slowly upward, their slime gray arms clawing through the water as they attack. The skeletons pull themselves off the torture devices

Strahd Skeletons (4): AL N; Int non; AC 7, MV 9; HD 2; hp 8 each; #AT 3/2, Dmg 1d6; SA *detect invisible*; SD turn as wights, immune to *charm, sleep, hold*, and mental attacks, immune to cold & piercing weapons, half damage from edged & blunt weapons; MR 20%, SZ M; ML fearless (20); XP 420 each

Strahd Zombies (6): AL N; Int non; AC 8; MV 9, HD 4; hp 20 each; #AT 1–3; Dmg 1d8; SA severed parts can attack; SD turn as mummies, immune to *charm, sleep, hold*, and mental attacks; MR nil; SZ M; ML fearless (20); XP 270 each

STRAHD'S OPPORTUNITY

As a vampire, Strahd does not need to breathe Therefore, he can stay underwater indefinitely Since this is not *running* water, the vampire has no problems with it. Strahd can enter the water at some place not visible to the characters. He can then attack them underwater, attempting to drain levels. If he pulls them under the water, the result might even look like another *teleport* trap.

Alternately, the vampire can stand on the balcony of room 77 and cast *ice storm* to freeze the water. Any characters in the water are then temporarily trapped (1d4 rounds). If he is hard pressed during the fight, Strahd retreats behind the curtain and into room 78 From there, his escape is trivial

77. Observation Balcony

Two large thrones stand on this balcony. Behind the thrones is a wide, red velvet curtain running from wall to wall. The room is oppressively silent, as quiet as a tomb. Dampness and mildew fill your nostrils.

An additional 10 foot section of this room is hidden behind the curtain. The far wall has a door in the center of it. The door leads to room 78. A bag containing 600 pp is hidden beneath the westernmost throne.

STRAHD'S OPPORTUNITY

If the party enters from room 78, from behind the curtain, Strahd is sitting on the throne. He will, of course, hear them coming before they part the curtain, and will cast *spell turning* and *spectral hand* prior to revealing himself. If he is losing the battle, he dives into the water below. See "Strahd's Opportunity" for room 76 for more details.

78. Brazier Room

This square room rises to a flat ceiling. Gargoyle carvings smile, revealing their teeth, from high upon the walls. Three faces are lit by a brazier, which is planted in the center of the floor. High overhead, an hourglass with writing on its base hangs suspended above the brazier. All of its sand is in the upper portion, somehow refusing to run down into the bottom. In the center of the room, next to the brazier, is a golden chest

A single door stands in one wall, while three doors line the opposite wall In the alcoves in the center of the two side walls stand two bronze statues of giant skeletons Each statue has four arms, one with a shield, one with a spear, and the other two with their palms turned toward the ceiling. Their eyes seem to watch you as you walk about the room.

The writing on the base of the hourglass reads:

In the palm of my hand
Is the time left to thee
When it is consumed
Will the flame set you free!

The skeletal statues are specially crafted iron golems. Each golem holds a precious or semi-precious stone in each free hand (see below).

All the doors in this room are spring-loaded and will shut and lock on their own if not prevented from doing so. When all the doors are shut, the sands in the hourglass start falling and run for 5 rounds. The doors have a special variant of *wizard lock* cast upon them. A *knock* spell or *dispel magic* will not work on them, but they can be opened by other means, described below.

After the sands in the hourglass run out, the golems activate and attack. A flame, about the size of a campfire, ignites in the pelvis of each skeleton, its flames licking the inside of the rib cage. The flames cannot be extinguished. During the fight, the golems will not use their typical poisonous gas ability. As a result, these golems are worth 2,000 XP less than normal iron golems. The golems cannot be harmed while they are inactive, although they can be restrained before becoming active. Any damage caused to a golem while it is active carries over to the next time the golem stops and is again activated. The golem attack is cause for a mild fear check with a +2 bonus.

After 3 rounds of combat, the fires go out and the golems return to their original positions. The door by which the party entered the room unlocks and the hourglass sands reset.

Only a single door can be opened at any one time. To open a door other than the one the PCs entered by, the characters must get one of the stones from the statues' hands and place it into the flaming brazier in the center of the room. If they do, the fire seems to consume the stone, but the stone magically appears again in the palm of the statue's hand. The stones activate the doors as follows:

Door	Stone	Statue	Hand
Southern	Ruby	West	Right
West	Sapphire	West	Left
Center	Emerald	East	Right
Eastern	Opal	East	Left

The chest appears locked. Opening the chest from the front releases a cloud of sleeping gas from a false compartment in the top. Once the false top has been opened, an illusion shows an

empty trunk. The trunk actually opens from the back and contains a *deck of many things;* a *scroll of protection from magic;* a scroll containing the clerical spells *dispel evil, flamestrike, raise dead,* and *restoration;* and two *potions of healing*

Iron Golems (2): AL N; Int non; AC 3; MV 6; HD 18; hp 80 each; #AT 1; Dmg 4d10; SA nil; SD +3 weapon to hit, affected only by electrical spells; MR nil; SZ L (12' tall); ML fearless (20); XP 13,000 each.

79. Western Stair

This staircase of ancient stone is worn smooth through use in ages long forgotten. Dust covers the floor and dry cobwebs choke the passage.

The stairs rise at a steep 45-degree angle for a distance of 40 horizontal feet, where they come up to a 10-foot-square landing. A second stair continues upward to the east at a similar angle for a distance of 30 horizontal feet, ending at a door to room 72

STRAHD'S OPPORTUNITY
This is a perfect place for Strahd to cast a *lightning bolt* at player characters who are on the stairs.

80. Center Stair

The door creaks open to reveal a stone staircase between rough masonry walls. The hall is relatively free of obstruction and there is little dust on the steps. A cool dampness flows from within as a thick fog slowly forms in the room. The staircase is obscured in the swirling mists. The wind within howls mournfully.

The stairs rise at a 45-degree angle for a distance of 20 horizontal feet to a 10-foot-square landing. The masonry walls then abruptly end, opening into a roughly-hewn tunnel (room 81) heading east.

81. Tunnel

This is a long, low tunnel. The rough damp walls are barely discernible through thick fog. This tunnel passes through the natural rock foundation of Ravenloft itself.

Dwarves can tell that this tunnel is relatively new construction compared to what has been seen thus far. The tunnel is 110 feet long and ends in a stone door. A trap door is in the floor, 50 feet east of the top of the stairs.

The trap is activated by weight. There is an 80% chance that the trap door suddenly opens. When the trap door opens, everyone who is standing on it falls into the marble chute (area 82).

82. Marble Slide
This is a smooth, dark shaft of polished black marble. The shaft plunges from the trap door in room 81 through a one-way secret door into cell "e" in room 74. Thieves suffer a penalty of 35% to their climb walls ability here.

83. Western Stair
This is a dark spiral staircase of rough-hewn stone. The staircase starts at room 78, goes up to a landing on Map 11, then continues up to room 37 on Map 5. All the stones in the walls and stairways are roughly cut.

The Catacombs

Even though the catacombs are listed as a single room on the map, they are extensive enough that they warrant their own section.

Please read this section with care. Much activity can take place here.

84. Main Catacombs

Buried deep beneath the keep of Ravenloft, this arched ceiling sags over squat crypts, forming these catacombs. A thick fog, about knee deep, clings to the floor. Cobwebs hang limply in the musty air. Thick dust is settled

over everything, filling the crypts' engravings, making it difficult to make out the names of those buried here. The black ceiling seems to be moving.

The catacombs fill an area roughly 110 feet east to west and 180 feet north to south. The catacombs are made up of 10-foot-wide arched walkways running between 10-foot-square crypts. Each crypt is a square, hollow pillar running from floor to ceiling. The arched walkways and the crypts support the ceiling. There are five total exits from these catacombs.

1. The crypt 1 door to tunnel area 81.
2. The barred doorway north to room 85.
3. The curtained doorway east to room 87.
4. The teleport in crypt 32 to room 86.
5. Up the high tower stair (room 17) or shaft

Each crypt in the catacombs houses the remains of the person (or persons) listed on the crypt's stone door with an epitaph. A successful bend bars/lift gates roll is required to open a crypt door. Two characters can try at the same time, adding their percentages together for a single roll not to exceed 80%. Each crypt is described below. Unless noted otherwise, each crypt contains a 3-foot by 5-foot rectangular slab of marble, 3 feet high, with a skeleton draped in rags lying atop it

Several of the crypts contain vampire coffins. If the PCs are in the castle during daylight hours, a vampiress is sleeping in the coffin. It can be staked and destroyed without incident. If the PCs are in the castle at night, the coffins are empty. Seeing a vampiress in her coffin is cause for a horror check. Seeing additional vampiresses gives the PCs bonuses to their horror checks.

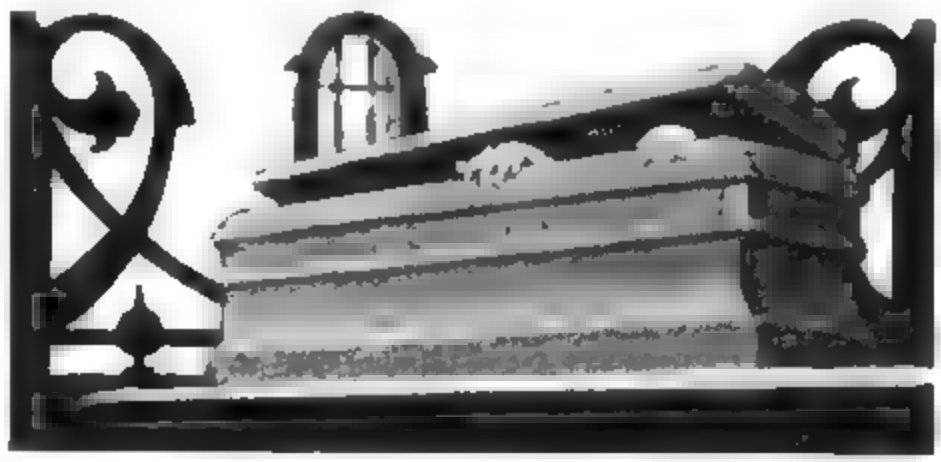
The bats roost here during daytime hours and fly out in the evening through the shaft of room 17 to hunt. They will not attack humans unless specifically commanded to by Strahd or they are provoked. These bats do no damage, but do get in the way of spellcasting. While these bats are attacking, any character attempting to cast a spell with a material component must roll a Dexterity check to complete the spell. Make it obvious to the players that killing the bats is more trouble than it is worth

Once out of their crypts, the creatures in room 84 will pursue the PCs anywhere, except into the three main crypts of rooms 85, 86, and 88. Each crypt is detailed below. The epitaph on each stone door is written in quotation marks.

STRAHD'S OPPORTUNITY

The vampire can command the bats to swirl around the characters. He then changes into a bat himself and blends in with them. This allows him to rematerialize in the middle of the group or on the ceiling, clinging there with his *spider climb* ability. From there, he can attack, probably with surprise. When the battle goes poorly, he changes back into a bat and is immediately lost in the swarm.

Crypt 1: "Spectre Ab-Centeer. She now walks that path of pain and torment. A gift to all who look upon her still." The stone door leads not to a crypt, but to a hewn tunnel of stone (81).



Crypt 2: "Artista DeSlop—Court Ceiling Painter."

Crypt 3: "The Lady Isolde Yunk (Isolde the Incredible). Purveyor of Antiques and Imports."

Crypt 4: "Prince Aerial Du Plumette."

The stone door is on the south side of this crypt. Ariel was a terrible man who sacrificed more than himself in his quest for wings. Characters who see this ghost must roll a saving throw vs. spell or age 10 years. They must also roll a horror check and a fear check. Clerics above 6th level are immune to the aging, and other classes above 8th level gain a +2 bonus on their rolls. A *ring of feather falling* is on the right hand of the body.

Ghost (1): AL LE; Int high; AC 0; MV 9; HD 10; hp 50; #AT 1; Dmg age 1d4x10 years; SA *magic jar*, fear check on sight; SD silver or +1 weapon to hit, half damage from silver weapons; immune to all spells cast on material plane; immune to *charm, hold,* and mental attacks; MR nil; SZ M; ML fearless (20); XP 7,000.

Crypt 5: "Artank Swilovich: Here interred and with great mourning, courtesy of the Barovian Wine Distillers' Brotherhood."

Crypt 6: The name and epitaph on this crypt have been clawed off as if by some mad, tormented beast. The stone once read, "Marya Markovia: Great was her beauty, undone by a jealous hand." Inside the crypt is a coffin with a sleeping vampiress. She can be destroyed without incident.

Crypt 7: The stone door lies on the floor, obscured by the fog. The crypt gapes open. Rags of white linen lie flat on the slab. A spectre waits within. Rotting leather bags under the linen cloth contain a total of 3,400 gp.

The epitaph reads: "Endorovich (Endorovich the Terrible): What the blood of a thousand slaves did not do, the spurn of a woman accomplished." This man loved Marya (see crypt 6) and found that she loved someone else in his court. As Marya and her lover were dining, Endorovich put poison into the man's wine glass. The glasses were mixed up and the girl drank it instead. The lover was hanged for the deed and buried in the cemetery behind the church in Barovia township. Endorovich never got over his guilt and, in his madness, killed many in his lifetime.

Spectre (1): AL CE; Int high; AC 2; MV 15, Fl 30 (B); HD 7+3; hp 40; THAC0 13; #AT 1; Dmg 1d8; SA energy drain (2 lvls); SD +1 weapon to hit, immune to cold and paralysis, immune to *charm, sleep, hold,* and mental attacks; MR 50%; SZ M; ML elite (13); XP 4,000.

ORIGINAL

Wraith (1): AL LE; Int very; AC 4; MV 12, Fl 24 (B); HD 5+3; hp 32; THAC0 15; #AT 1; Dmg 1d6; SA energy drain; SD silver or +1 weapon to hit, half damage from silver weapons, immune to cold, immune to *charm, sleep, hold,* and mental attacks; MR nil; SZ M; ML champion (15); XP 3,000.

Crypt 8: "Duchess Dorfniya Dilisnya." Her body is wrapped in a *robe of vermin.*

Crypt 9: "Pidlwik (Fool of Dorfniya)." Four earthen jars in a corner of the crypt each contain 1,550 ep.

Crypt 10: "Sir Leanne Triksky (Sir Lee the Crusher). What sword did not, time's passage did." Three pieces of jewelry are draped over the skeleton, each worth 5,000 gp.

Crypt 11: "Tasha Petrovna, Healer of Kings. Light unto the West. Servant. Companion." The coffin has a secret compartment containing a scroll with the following spells: *heal, resurrection, restoration*

Crypt 12: "King Toisky."

Crypt 13: "King Intree Katsky (Katsky the Bright. King, Ruler, and Inventor)." 500 pp are in a hole under the skeleton.

Crypt 14: "Stahbal Indi-Bhak: Advisor to Endorovich from eastern lands. A truer friend no ruler ever had. Here lies his family in honor."

Inside the vault are nine stone coffins with heavy lids, stacked three high on each wall. There is a wight in each coffin. Characters are teleported into these coffins (the wights are teleported out) from the teleport traps around the entrance to room 86. Two rounds after a character arrives, the remaining wights begin to tear open his coffin. It takes them two rounds, then they attack the character inside. This is a perfect place for Strahd to attack. Being trapped in the coffin as it is ripped apart from the outside is cause for both a fear and a horror check

Wights (9): AL LE; Int avg; AC 5; MV 12; HD 4+3; hp 25 each; THAC0 15; #AT 1; Dmg 1d4; SA energy drain; SD undead; MR nil; SZ M; ML elite (14); XP 975 each.

Crypt 15: "KHAZAN: His word was power."

Crypt 16: "Elsa Fallona."
Inside is a coffin with a sleeping vampiress. She can be destroyed without incident.

Crypt 17: "Sir Sedrik Spinwitovich (Admiral Spinwitovich). Confused though he was, he built the greatest naval force ever assembled in a land-locked country."

Crypt 18: The stone has been carefully laid to one side. Through the swirly mists of the perpetual fog, newly engraved letters can be read: "Ireena Kolyana: Wife." The crypt is empty except for a brand new, empty coffin. This is where Strahd intends to keep Ireena after she is converted.

Crypt 19: "Artimus (Builder of the Keep). Thou standeth amidst the monument to his life."

Crypt 20: "Sasha Ivliskova: Wife." This vampire is an old wife of Strahd's, a townsperson now under his control. If it is daytime, she is sleeping and can be killed without incident. After sundown, she will attack.

Vampire, Maiden (1): AL CE; Int exc; AC 1; MV 12, Fl 18 (C); HD 8+3; hp 35; THAC0 13; #AT 1; Dmg 1d6+4; SA energy drain, *charm person* gaze (–2 save), *shapechange* (wolf or bat), summon wolves or bats, *spider climb*; SD +1 weapon to hit, half damage from electricity or cold, *gaseous form*, immune to *sleep, charm, hold,* and mind affecting spells, regenerate 3 hp/round; MR nil; SZ M; ML champion (16); XP 3,000.

Crypt 21: "Patrina Velikovna: Bride."

Dwarves will notice that the engraving on this stone door is newer than most of those found so far. The banshee inside attacks as soon as the crypt is opened. Her treasure is behind her in the crypt. She may only cry her deadly keening once per day, and then only in total darkness. The very sight of her requires a fear check.

Patrina was an elf maiden who, having learned early in life a great deal of the black arts, was nearly a match for Strahd's powers. She felt a great bond with Strahd and desired to become one of his wives. Strahd, ever willing, agreed, but before the final draining of spirit from her soul could take place, her own people stoned her to death in mercy. Strahd demanded, and got, the body. She then became the banshee spirit found here.

Heaped in mounds about the crypt is Patrina's treasure: 500 pp, 3,300 gp, and 5,300 ep.

Banshee (1): AL CE; Int exc; AC 0; MV 15; HD 7; hp 30; THAC0 13; #AT 1; Dmg 1d8; SA death wail; SD +1 weapon to hit, turn as special, immune to cold & electricity, immune to *sleep, charm, hold,* and mind-affecting spells, regenerate 3 hp/round; MR 50%; SZ M; ML elite (13); XP 4,000.

ORIGINAL
Spectre (1): AL CE; Int high; AC 2; MV 15, Fl 30 (B); HD 7+3; hp 40; THAC0 13; #AT 1; Dmg 1d8; SA energy drain (2 lvls); SD +1 weapon to hit, immune to cold and paralysis, immune to *charm, sleep, hold,* and mental attacks; MR 50%; SZ M; ML elite (13); XP 4,000.

Crypt 22: "Sir Erik Vonderbucks."

Crypt 23: The stone is unmarked. The crypt is empty.

Crypt 24: "Ivan DeRose, Champion of Winter Dog Racing. The race may go to the swift, but vengeance is for the loser's relatives."

Crypt 25: "Stephan Gregorovich, First Counselor to Baron Von Zarovich"

Crypt 26: "Intree Sik-Valoo: He spurned wealth for the knowledge he could take with him in death."

Crypt 27: Strahd has imprisoned a horrific creature in this tomb. Using the spell *Strahd's malefic meld,* (detailed in the *Forbidden Lore* boxed set) the count has created an undead hybrid of hell hound and huge spider. The process of creating it removes the hell hound's ability to breath fire. Being a unique creation, it has no species name. It has the legs of a spider and the body and head of a hell hound. Seeing this creature is cause for a horror check.

Spider-hound (1): AL N; Int animal; AC 4; MV 18; HD 5; hp 18; THAC0 15; #AT 1; Dmg 1d10; SA poison (type A, 15/0) with +1 to save; SD +1 weapon to hit, immune to *sleep, hold, charm* spells; MR nil; SZ M; ML fearless (20); XP 975.

ORIGINAL
Spiders, huge (3): AL N; Int animal; AC 6; MV 18; HD 2+2; hp 18 each; THAC0 19; #AT 1; Dmg 1d6; SA poison (type A, 15/0) with +1 to save, –6 to surprise; SD nil; MR nil; SZ M; ML Avg (8); XP 270 each.

Crypt 28: "Ardent Pallette, Chef Deluxe."

A body in white cloth with a high chef's hat atop the skull rots away. Inside the hat are three pieces of jewelry worth 1,200 gp each.

Crypt 29: "Ivan Ivanovich, Beloved of Anna Petrovna."

Crypt 30: "Prefect Ciril Romulich (Beloved of King Barov and Queen Ravenovia), High Priest of the Most Holy Order."

A body in white clothing decays on the slab, its skull resting atop a small chest. Within the chest are 10 *arrows +1,* a scroll bearing *raise dead,* and three bottles containing potions of *poison, clairvoyance,* and *invulnerability*

Crypt 31: "$$We knew him only by his wealth."

There is a large, bulging chest in the center of the crypt. The chest is locked and trapped. Anyone opening the chest improperly triggers a cloud of blinding gas. Anyone in the crypt or within 10 feet of the chest must roll a saving throw vs. poison with a –4 penalty. Picking the lock successfully will still trigger the trap when the lid is opened. The trap must be found and removed to be safe.

The chest is filled with coins made of fool's gold. A dwarf will notice this instantly. A thief will detect it automatically if the coins are examined. Anyone else has a 30% chance of realizing that the coins are not real gold.

Crypt 32: "St. Finderway, Saint of Lost Travelers."

The tomb door to this crypt can be opened easily. No unusual feat of strength is required. The crypt is featureless except for two archways in the back wall, each filled with swirling mists. Over the archways is written "Pass not these portals, ye foolish mortals!"

These archways are actually shallow alcoves. The mists in them transmit and receive teleported persons. The alcove on the east sends those who enter it to the easternmost alcove in room 86. Stepping into the western alcove has no effect; it receives persons teleporting from the western alcove in room 86.

Crypt 33: The stone door is blank. This crypt has never been used.

Crypt 34: "King Dostron."

Crypt 35: The stone door is blank. This crypt has never been used.

Crypt 36: The stone door is clawed and marked so that the name is unreadable. Inside is a coffin with a sleeping vampiress. She can be destroyed without incident during the daytime.

Crypt 37: "Graimore Nimblenobs."

The stone door gives only the name. A body in red robes lies within, decaying. Around the corpse are one *long sword +4 defender*; a scroll with *charm monster, polymorph other,* and *polymorph self* spells; and a scroll with *fireball, hold person, haste, lightning bolt,* and *slow* spells.

Crypt 38: "Bandit, Brigand, and Pirate. My beloved pets."

When this crypt is opened, three pairs of red glowing eyes stare out. Three hell hounds attack. They cause 5 points of damage to those within 10 feet of their scorching firebreath (4 points to characters who successfully roll a saving throw vs. breath weapon). They can use their breath once per round for as many rounds as they wish.

Hell Hounds (3): AL LE; Int low; AC 4; MV 12; HD 7; hp 55, 50, 45; THAC0 13; #AT 1; Dmg 1d10; SA fire breath, detect invisible 50%; SD immune to fire; MR nil; SZ M; ML elite (13); XP 975 each

Crypt 39: "Beucephalus, the Wonder Horse. May the flowers grow ever greener where he trods."

This crypt has a larger door than all the rest. A nightmare inside rears up when the door is opened. The nightmare's smoking breath obscures vision, blinds opponents, and chokes them temporarily, causing them to attack with a –2 penalty (to attacks and damage) unless a successful saving throw is rolled. This is Strahd's steed. Seeing her is cause for a fear check. The

steed usually leaves by flying up the shaft in the spiral staircase of room 17, or phasing through the pillar stone ethereally. If the fight goes poorly for Beucephalus, she turns ethereal and flees.

Nightmare (1): AL NE; Int very; AC –4; MV 15, Fl 36(C); HD 6+6; hp 30; THAC0 15; #AT 3; Dmg 1d6+4/1d6+4/2d4; SA burning hooves, blinding/choking breath; SD ethereal; MR nil; SZ L; ML elite (13); XP 2,000.

Crypt 40: "Tatsaul Eris: Last of the line."

85. Tomb of Sergei Von Zarovich

A peaceful stillness, like a calm before the storm, is felt here. In the center of the tomb, a white marble slab bears the coffin of Sergei Von Zarovich. Behind the intricately inlaid coffin, there are three alcoves. Beautifully carved statues stand in each alcove, just as perfect as the day they were placed here. The left wall is painted with a beautiful mural, depicting a young man playing a lute on a grassy knoll. Forest creatures, including unicorns and fairy folk, sit at the base of the knoll, enraptured. The right wall bears an inscription in the native tongue of Barovia

The entrance to this crypt is protected by a rusting iron gate. The bars are still strong under the rust, requiring a bend bars roll to break them. The gate is not locked. Should Strahd want to, he could lock the party in this room and attack them with spells from the other side. If locked, a successful open doors roll with a –2 penalty is required to break it down.

The figure in the mural on the west wall is Sergei. The inscription on the wall is "Sergei Von Zarovich, prince and beloved son of King Barov and Queen Ravenovia."

The coffin opens easily to the touch of any lawful good character. Other good-aligned characters can open it only with a combined Strength of 30. Neutral and evil characters are unable to open or contribute to opening the coffin lid. In fact, evil characters suffer 2d6 points of damage for attempting to do so. Just touching the coffin does nothing; it must be an attempt to open or defile the coffin.

The body inside is clothed in shining *plate mail +2*. A broken lute is laid across his chest. Check the Fortunes of Ravenloft results for possible treasure and encounters here.

Sergei's spirit will respond if a question is directly posed to him. Fill in the blank with the true location of the *Sunsword*. Sergei will answer three questions truthfully before departing. His spirit cannot be contacted again, even by spell.

You hear the disembodied voice of Sergei saying, "It has been centuries since any have summoned me. Be warned! My brother's tomb is guarded with powerful magic. Take upon yourself my Bright Blade to undo the kinslayer. It is in _____."

86. Tomb of Strahd Von Zarovich

A darkness clouds this room and the essence of evil permeates the very air. The smell of freshly turned earth is here. There are three archways in the far wall, each filled with a swirling fog. A low ground fog seeps down from the catacombs, over the stairs, and covers the floor. Settled into the dirt on the floor is a shining black coffin of finely waxed wood. The coffin's fittings are of brilliant brass. The lid is closed.

Transpositional *teleports* operate between crypts 37 and 38, between crypt 37 and the wall south of it, and between crypt 38 and the wall south of it. These *teleports* form a protective ring around the obvious entrance to Strahd's coffin. It is possible to safely *teleport* or *dimension door* over the *teleport* barriers.

These *teleports* exchange a living body passing through them for the undead body of a wight from crypt 14. Since the transfer is practically instantaneous, and since only living and undead matter are teleported, the teleported character's armor, clothing, etc., become suddenly occupied

by a wight. The *teleport* puts the wight into the same pose the departing character was in. The *teleport* exchange appears to others as if the character who was walking through the crypt passage suddenly turned into a wight. The wight attacks the party with the original character's weapons. A wight appearing in a PC's clothing and armor is not damaged by any holy symbols the PC had (because the symbols are not forcefully presented).

The teleported character finds himself lying in a dark, confined space (the interior of the wight's coffin) wearing ragged, rotting cloth. A successful lift gates roll is required to push away the coffin lid, with a –20% penalty due to the awkward position and confined space. Two rounds after the PC ends up in the coffin, the wights in the crypt begin to tear it open. In two more rounds, they rip the lid off and begin attacking the character inside. This is a perfect opportunity for Strahd to attack as well

The entrance to this crypt is protected by a rusted iron gate. The bars are still strong underneath the rust. A bend bars roll is necessary to break them. The gate is not locked. Should Strahd want to, he could lock the party in this room and attack them with spells from the other side. If locked, a successful open doors roll with a –4 penalty (more severe than that of Sergei's tomb) is required to force it open.

The archways are merely small alcoves. The mists in the two outer alcoves on the south wall are *teleports*. The mist of the center alcove is nonmagical and has no special effect. The easternmost alcove is the entry point for a *teleport* from crypt 32. Entering this alcove does nothing The westernmost alcove *teleports* whoever enters it to the west alcove in crypt 32.

Check your "Fortunes of Ravenloft" results for possible treasure and encounters here. If Strahd has been reduced to 0 hit points within the previous game day, his body is in this coffin. Holy water will react with the coffin like acid, dissolving it in gouts of foul smoke. The coffin can also be

destroyed more conventionally with axes, swords, and the like.

Wight (1): AL LE; Int avg; AC 5; MV 12; HD 4+3; hp 25; THAC0 15; #AT 1; Dmg 1d4; SA energy drain; SD undead; MR nil; SZ M; ML elite (14); XP 975

87. Guardians

Wide steps descend to a landing flanked by two alcoves. Within each alcove, standing fully three times as tall as a man, is a bronze statue of a warrior holding a spear. A soft blue curtain of light flows between the two alcoves. Dimly visible on the other side of the light are more descending stairs.

Anyone of lawful good alignment can pass through the curtain without difficulty. All other alignments are teleported back to the top of the stairs behind them. Lawful good characters can bring other characters of good alignment through the curtain by holding hands or otherwise keeping close contact. Neutral and evil characters simply cannot pass through. *Teleport* and *dimension door* spells allow only characters of good alignment to pass. Strahd has never set foot in the room beyond this curtain, even though he could enter through the windows in gaseous form if he really wished to.

STRAHD'S OPPORTUNITY

If there are any characters left at the top of the stairs, unable to pass through the curtain, Strahd will attack. His first action is to cast a *wall of stone* across the stairs, to prevent the characters inside the tomb from getting out. Once in place, the screams of those left in the catacombs cannot be heard.

88. Tomb of Barov and Ravenovia

This tomb rests in hushed silence. Windows, stained black from the ages gone by, filter dim light into this room. A closed coffin stands on each side of the chamber. Over the coffin to the right of the stairs is a mural of a great warrior king, astride a horse. His army is spread out in the valley below him. Over the coffin to the left of the stairs is a beautiful woman standing upon a balcony. Three young boys stand at her side. In the castle courtyard below the woman, a jousting contest is being held.

Check your "Fortunes of Ravenloft" results for possible treasure and encounters here. The coffin below the mural of the warrior king is that of King Barov. The one below the mural of the woman is that of Queen Ravenovia. The three boys are her sons, Strahd, Sturm, and Sergei. Anyone looking closely at the three boys realizes that the oldest one bears a striking resemblance to Strahd. The vampire will not make any attack here, no matter what the situation.

VI: CONCLUSION

After Strahd is thwarted, use the following scene to close the story. It is possible that the PCs will have utterly destroyed the vampire by the rules laid down in the *Monstrous Compendium*™. However, the character of Strahd Von Zarovich will continue to appear in other RAVENLOFT® game products. Therefore, the rumors of his destruction are to be greatly exaggerated. Barovia is free of Strahd's influence for a few years or even decades. However, he will return to rule again from the haunted spires of Castle Ravenloft.

Since Strahd never died, and hence was never buried, he is a part of The Land, not just a body in a crypt. As a result, he can rest anywhere, not just in his special coffin. He might flee to a hidden cave in the Balinoks in gaseous form. He may have to sleep for a long time, even years, before he can rise again to rule. No matter how thoroughly the PCs destroy him, he will return. Remember, "I am the Ancient, I am the Land" is the opening phrase of his personal tome. His desire for Tatyana transcended death. Even in the face of utter defeat, he will reform from the mists of Ravenloft, given sufficient time.

Read this passage when the PCs defeat Strahd if Ireena is with the party.

> A light flashes brilliantly behind you. Wheeling around, you see a glowing, stately man in white armor and cape. The castle shows faintly through his translucent body. His rugged features show great strength of will, yet the forcefulness of his presence is tempered by his calm, sad eyes. His features are those of Strahd, yet subtly different.
>
> His voice is calm and peaceful. "My name is Sergei Von Zarovich." He turns to Ireena.
>
> "Tatyana, the time is at hand to rest. Come, my love and wife." He stretches forth his hand.
>
> Ireena Kolyana's questioning eyes suddenly open with recognition. Forgotten memories rush upon her. "Sergei!" she cries, springing to him with the grace of a doe. They embrace.
>
> Ireena turns to you. "I am Ireena Kolyana, but in my past I was Sergei's beloved Tatyana. Through these many centuries we have played out the tragedy of our lives. Now, with our deepest gratitude to you, that tragedy is over. It is time for joy to begin again."
>
> Shimmering light surrounds Ireena and Sergei. Hand in hand, they walk away, slowly becoming transparent until they have faded utterly away.

If Ireena is not with the party, read the following.

> A light flashes brilliantly behind you. Wheeling around, you see a glowing, stately man in white armor and cape. The castle shows faintly through his translucent body. His rugged features show great strength of will, yet the forcefulness of his presence is tempered by his calm, sad eyes. His features are those of Strahd, yet subtly different.
>
> His voice is calm and peaceful. "My name is Sergei Von Zarovich, brother to Strahd the kinslayer. You have removed the curse laid upon Barovia. Leave now while the mists are low. I must go to find Tatyana, my love and my life. She inhabits the body of she whom you call Ireena. May the light of the sun always shine upon you."
>
> Shimmering light surrounds Sergei. Slowly, he fades away.

If Strahd wins . . .

The individual results of Strahd achieving his goals are covered in the descriptions of those goals. However, in general, the PCs are doomed. If the DM wants to be generous, Strahd can chase them to the edge of the mists where they are able to escape. Alternately, he can capture them and keep them prisoners in his dungeon. Of course, they will escape, but without their equipment. Neither option is a pleasant way for the characters to finish.

VII: TOME OF STRAHD

The *Tome of Strahd* is an ancient work penned by Strahd himself. It is a tragic tale of how Strahd came to his fallen state. The book is bound in a thick black leather cover with brass hinges and fastenings. The pages are of parchment, and very brittle. Most of the book is written in a curious shorthand that only Strahd himself employs. Stains and age have made much of the work illegible. The section below is a summary of what the PCs read in the tome.

I am the Ancient, I am the Land. My beginnings are lost in the darkness of the past. I was the warrior, I was good and just. I thundered across the land like the wrath of a just god, but the war years and the killing years wore down my soul as the wind wears stone into sand.

All goodness slipped from my life; I found my youth and strength gone and all I had left was death. My army settled in the valley of Barovia and took power over the people in the name of a just god, but with none of a god's grace or justice.

I called for my family, long unseated from their ancient thrones, and brought them here to settle in Castle Ravenloft.

They came with a younger brother of mine, Sergei. He was handsome and youthful. I hated him for both.

From the families of the valley, one spirit shone above all others. A rare beauty, who was called "perfection," "joy," and "treasure." Her name was Tatyana, and I longed for her to be mine.

I loved her with all my heart. I loved her for her youth. I loved her for her joy. But she spurned me! "Old One" was my name to her—"elder" and "brother" also. Her heart went to Sergei. They were betrothed. The date was set.

With words, she called me "brother," but when I looked into her eyes, they reflected another name—"death." It was the death of the aged that she saw in me. She loved her youth and enjoyed it. But I had squandered mine.

The death she saw in me turned her from me. And so I came to hate death, my death. My hate is very strong; I would not be called "death" so soon.

I made a pact with death, a pact of blood. On the day of the wedding, I killed Sergei, my brother. My pact was sealed with his blood.

I found Tatyana weeping in the garden east of the Chapel. She fled from me. She would not let me explain, and a great anger swelled within me. She had to understand the pact I made for her. I pursued her. Finally, in despair, she flung herself from the walls of Ravenloft and I watched everything I ever wanted fall from my grasp forever.

It was a thousand feet through the mists. No trace of her was ever found. Not even I know her final fate.

Arrows from the castle guards pierced me to my soul, but I did not die. Nor did I live. I became undead, forever.

I have studied much since then. "Vampyr" is my new name. I still lust for life and youth, and I curse the living that took them from me. Even the sun is against me. It is the sun and light I fear the most. But little else can harm me now. Even a stake through my heart does not kill me, though it holds me from movement. But the sword, that cursed sword that Sergei brought! I must dispose of that awful tool! I fear and hate it as much as the sun.

I have often hunted for Tatyana. I have even felt her within my grasp, but she escapes. She taunts me! She taunts me! What will it take to bend her love to me?

I now reside far below Ravenloft. I live among the dead and sleep beneath the very stones of this hollow castle of despair. I shall seal shut the walls of the stairs that none may disturb me.

—Count Strahd Von Zarovich,
Master of Barovia

False Letter to the PCs

(remove this header before giving to the players)

Hail to thee of might and valor:

I, a lowly servant of the township of Barovia, send honor to thee. We plead for thy desperately needed assistance within our community.

The love of my life, Ireena Kolyana, has been afflicted by an evil so deadly that even the good people of our town cannot protect her. She languishes from her wound and I would have her saved from this menace.

There is much wealth in this community. I offer all that might be had to thee and thy fellows if thou shalt but answer my desperate plea.

Come quickly for her time is at hand! All that I have shall be thine!

—Kolyan Indirovich, Burgomaster

Original Letter to the PCs

(remove this header and crumple up the photocopy before giving to the players)

Hail thee of might and valor:

I, the Burgomaster of Barovia, send you honor—with despair.

My adopted daughter, the fair Ireena, has been these past nights bitten by a creature calling its race "vampyr." For over 400 years, he has drained this land of the lifeblood of its people. Now, my dear Ireena languishes and dies from an unholy wound caused by this vile beast. Yet I fear, too, that the creature has some more cunning plan in mind. He has become too powerful to be fought any longer.

So I say to you, give us up for dead and encircle this land with the symbols of good. Let holy men call upon their power that the evil one may be contained within the walls of weeping Barovia. Leave our sorrows to our graves, and save the world from this evil fate of ours.

There is much wealth entrapped in this community. Return for your reward after we are all departed for a better life.

—Kolyan Indirovich, Burgomaster

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